

Minicom Photography

AUGUST, 1967

25 ARTISTS

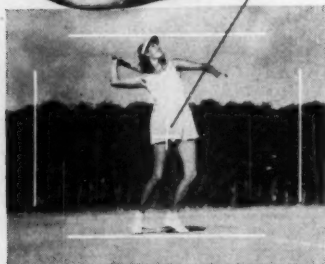
50 WORKS IN EXHIBITION



Markfinder... another Argus "First"



...gives a picture
preview in the New
argus 21



Faster! Precise aim is what you must have for speed shots, and precision is just what "Markfinder" gives you. With the Markfinder guides, the lines appear to be projected on the subject itself.



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Exactly! You see exactly with the "Markfinder" because you see exactly with your camera. Guide lines show the actual area that will be included in your finished picture; help you make good shots!

"Markfinder" is the newest Argus development—adapted from a battle-proven Navy gunsight to give you better pictures every time.

You get hairline accuracy with "Markfinder" (available only on Argus 21). Center cross-marks speed-up aiming. Border-marks improve framing. It's quick, It's easy. You can't miss. Furthermore, you get a wide area outside the indicated border to permit quick correction for ever-better composition. All this, remember, *before* you click the shutter.

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Visit your favorite photographic dealer now, and ask him to show you the new Argus Model 21 equipped with this amazing "Markfinder".

ARGUS INCORPORATED • ANN ARBOR, MICH.



Now for the first time a 35 mm. camera is available equipped with a Markfinder showing you MORE field than your lens will take. Cross-marks at the center and guide lines at borders help preselect the best composition of your actual picture. Now you can frame, compose and shoot your 35mm pictures FASTER and be sure of better results—thanks to Markfinder!

ONLY ARGUS HAS THE MARKFINDER

Why Filmo Camera speeds are ACCURATE



Filmo Sportster, at right in photograph, uses economical 8mm film, makes truly fine movies in beautiful full color or brilliant black-and-white. It is small, light, easy to carry, and easy to use.

Filmo Auto Load Speedster, at left in photograph, is loaded in an instant with 16mm film magazines, color or black-and-white. It offers five camera speeds, single-frame release for animation work, and a superb Filmocoted lens.

When you set a Filmo Camera to run at 16 frames per second, or 24 or 64 or any other speed for which it is calibrated, you can be sure it will run at *precisely* that speed, from beginning to end of each scene.

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The Electronic Camera Timer is just one of many precise testing instruments developed by our engineers to keep Bell & Howell standards of quality far out ahead.

That's what we mean by precision-made!

For full information about Filmo 8mm or 16mm cameras or projectors or Filmosound 16mm sound film projectors, see your dealer or write Bell & Howell Company, 7163 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.



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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Minicam Photography

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INOZE—Ralph E. Schafer
(See page 57)

Cover by HOWARD E. FOOTE
★ COVER CONTEST WINNER

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 E. 12th ST., CINCINNATI, O. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 43 PARK AVENUE, NEW YORK CITY. TELEPHONE LEX.: 2-6183. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 N. MICHIGAN, CHICAGO, ILL., TELEPHONE CENTRAL 3030. WEST COAST OFFICE: A. M. ROTHENBERG, 2412 W. 7th ST., LOS ANGELES 1, CALIF., PHONE FAIRFAX 2878. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 31, 1925, UNDER THE ACT OF MARCH 3, 1879. ESTABLISHED 1897.

**UNIQUE SINGLE FRAME
MAKES THIS THE**



UNIQUE SINGLE FRAME feature makes the Mercury II *especially designed for color* . . . and outstanding for black-and-white . . . for it permits the incorporation of the three important factors that camera experts agree are necessary for good color photography.

1. SHARPNESS OF NEGATIVE. Universal engineers discarded the old-fashioned idea of negative size and incorporated into the Mercury the same size 35mm. negative as is used for the projection of motion pictures. By using this single frame size, it was possible to attain a short focal length, which results in an amazing depth of focus at any given aperture, thus assuring sharpness of negative over a much greater area. This extreme depth of focus, assures excellent results for color projection or the making of enlarged color prints.

2. SHUTTER ACCURACY. Mercury II's rotary focal plane shutter, with speeds up to 1/1000th, has been

proven more accurate by actual test. It is used and endorsed, by Harvard Observatory.

3. LENS CORRECTION. Universal's experience in the grinding and polishing of lens and prisms for precision optical instruments resulted in the color corrected anastigmat Mercury II lens.

• • • • •

To cap it all, Mercury II cuts color costs almost in half . . . you get 36 pictures on a standard 20-exposure cartridge. Yes, Mercury II is the only minicamera *especially designed for color*. That's why we state that Mercury II is "second to none" for natural, vivid, fresh, true-to-life color results. No wonder photo experts are turning to Mercury II for natural color! Look it over at your dealer's today!

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UNIVERSAL CAMERA CORPORATION

NEW YORK

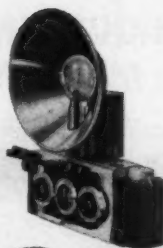
CHICAGO

HOLLYWOOD



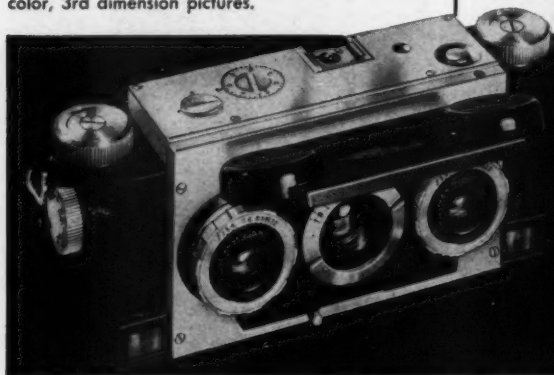
Completely different in terms of results — providing literally a startling visual experience in photographic performance — the new REALIST at the same time offers extreme simplicity of operation.

Built to high standards of precision, here are just a few of the fine-camera features which contribute to the ease with which you will take vivid, full color, 3rd dimension pictures.

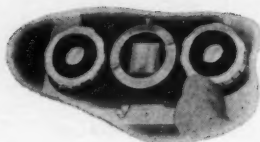


built-in FLASH SYNCHRONIZER

This is a mechanical type — positive in action — in which contacts are closed only while camera shutter is open. Lamps can be inserted either before or after cocking shutter without danger of accidental flash. Uses either 5 or 20 millisecond delay flash lamps or strobo flash.



SOME FACTS ABOUT *the new* STEREO REALIST



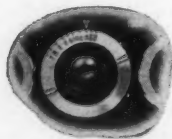
specially DESIGNED MATCHED LENSES

Cooke type, coated anastigmat lenses are precision twins — carefully matched with a specially designed instrument for measuring flange focus and equivalent focal length. Lenses are 35 mm. focal length, F: 3.5. Iris diaphragms mechanically coupled.



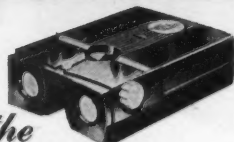
wide BASE RANGE FINDER

The coupled range finder is of the split-field, military type with an exceptionally wide base for greater accuracy.



parallax-free CENTERED VIEW FINDER

Direct vision, reverse Galilean type, the REALIST view finder has the objective lens midway between the camera lenses — completely eliminating all parallax — and rendering an image that is erect and unreversed.



the REALIST VIEWER

Carefully designed — exactly built — this brilliant new viewer brings stereo photographs to life with amazing clarity! Featuring matched lenses — two-way optical adjustments — and improved, built-in illumination — the Stereo REALIST Viewer is a perfect complement to the precision-built Camera.

Prices:

Stereo REALIST CAMERA,
Model ST41 \$162.50
Including federal tax.
Stereo REALIST Viewer . . . \$19.75.



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IN
COLOR OR BLACK AND WHITE



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MAGAZINE
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WITH F2.5 1/4 INCH
COATED LENS

\$89.50

TAX PAID
WITH F1.9 1/2 INCH
COATED LENS \$135.50

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5 OPERATING SPEEDS**

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No threading of film—just clip the film magazine into the camera and you are ready to go. Load or unload in daylight—change from color to black and white anytime. Your Perfex reels will become cherished possessions of the future.

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Utility Carrying Case, holds camera
and 2 Magazines \$12.50



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and How to Make Them." Write Dept. M-8

AT BETTER DEALERS EVERYWHERE

YOUR FOTO FUTURE IN KNOWING HANDS



By LAWRENCE N. SCOTT



By LAWRENCE N. SCOTT

1. Photographic success is like a lovely lady—elusive but winable—with the proper know-how. Camera careerists are getting that know-how at New York's famed SCHOOL OF MODERN PHOTOGRAPHY. Taker of handsome silhouette and gleaming portrait-in-glass (above) is LAWRENCE N. SCOTT, professional photographer, who elected SMP for post-war refreshing. Current plans: a Conn. industrial post.

2. Photo Prayers Answered! The obviously professional quality of the costumed girl (right) veils the fact that before SMP, PETER HUGHES, was just a fan. Now it's home portraiture in Pelham, N. Y. SMPers develop "snap" judgment quickly!



By PETER HUGHES



By PHILIP F. PARKS

4. Drama in Darkness—Fashion stunner (right) is the work of ex-GI MATTY BREYER, returned to SMP to continue pre-war studies. Such lens-logic is typical of many SMPers. Here, ingenuity, self-confidence and skill are turning amateur into professional, professional into big-leaguer!



By MATTHEW BREYER



5. Information Please! "What about tuition fees?" Specialized courses day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M8.

THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St. New York City

The Last Word

Basic Exposure

Sirs:

Best pictures I ever took came after reading "Basic Exposure Really Works" in the June MINICAM. I'm too old (63) to lie, so I'll say it was the only article on the subject I ever really understood. Keep publishing good basic articles and I'll take good pictures yet.

Providence, R. I.

L. W. SELKIRK

• Of course. Meanwhile you may find it helpful to re-read "Exposure-Development Relationship," Feb. '47 MINICAM.—Ed.

Needs Objecting

Sirs:

Gaspe, by Mulder, (June MINICAM) is good but it leaves some impressions that need objecting. For instance, why call the language Canada French? The language in *Gaspe* is French.

Takoma Park, Wash.

PAUL RALY.

Gaspe Information

Sirs:

After reading John Mulder's article on *Gaspe* I have a real desire to visit this part of the country. Please send additional information.

Lackawanna, N. Y.

R. C. BURKE.

• We received so many requests for additional information on *Gaspe* that we asked Author Mulder's permission to print his address herein. Here is Mr. Mulder's reply:

Sirs:

My address is 7 Lake Crescent Dr., E. Rochester, New York.

Please ask readers to be specific in the questions that they ask, not general like those (whose letters we forwarded) who merely ask "additional information concerning life and travel on the *Gaspe* Peninsula."

E. Rochester, N. Y. JOHN G. MULDER.

Photo Equipment Insurance

Sirs:

Can you give me any information on insuring photographic equipment against fire, loss or theft?

Long Beach, L. I.

LEON HOLUB.

• Most large insurance companies sell special "Floater Policies" to cover photo equipment. Watch for an article on this subject in MINICAM shortly.—Ed.

Miniature Name Imprinter

Sirs:

Thanks for publishing the Name Imprinter article in the June MINICAM. I've made four name imprinters. This is the best of the lot, in fact the only one that really works right.

Chester, Pa.

SID MORIARITY.

My best pictures begin
with a

DeJUR *Lifetime*

Dual Purpose
Exposure Meter



Walter Engel...
leading industrial photographer
says:

"Correct exposure readings are a 'snap' from either incident or reflected light with the new DeJUR Automatic Dual Purpose Exposure Meter."



**THE ONLY METER GUARANTEED
FOR A LIFETIME OF ACCURATE SERVICE**

The proof is in the picture. You'll be amazed at the "professional touch" in all your pictures when you use the sensational new DeJUR *Lifetime*. Its automatic, one-hand operation, its rugged yet lightweight construction, its die-cast aluminum housing and streamlined functional design assure accurate ASA **\$3250** readings under all conditions. **TAX INCLUDED**

**IT'S 4 WAYS BETTER... FOR
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- 3** It affords higher scale readings at lower light levels
- 4** It's automatic... for 'speedy one hand readings

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DeJUR-AMSCO CORPORATION LONG ISLAND CITY, NEW YORK

TO

hold everything!

EMMET CAMERA GADGET BAGS



CHECK THESE SUPERIOR FEATURES

- ✓ Model 518 (shown above) holds either medium or small, still or movie cameras with accessories.
- ✓ Top grain, Elk tanned cowhide. Black or brown.
- ✓ Adjustable, heavy-duty shoulder strap, solidly anchored into bag reinforcement.
- ✓ Pocket in lid for filters, easy to reach.
- ✓ Inner bag compartments hold camera, motor, etc.
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- ✓ Stiffening in lid and sides gives camera protection.
- ✓ Sturdy, easy sliding zipper closure.
- ✓ Material, workmanship unconditionally guaranteed.

A Full Line of Handy Gadget Bags

- Model 536. Graphic Gadget Bag, roomy, finest construction. Retail \$34.80.
- Model 1191. For 2 1/4 x 3 1/4 or smaller cameras. Retail \$27.95.
- Model 518. Described above. Retail \$16.95.
- Model 1190. For small or medium sized cameras. Retail \$11.95.
- Also Camera Hard Cases for Bolex and Graphics.

Emmet
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Glamour—Book Fashion

Sirs:

This lovely subject projects herself out of the mundane world; her eyes bespeak the mystery of the ages. I know this is so because countless articles and books assure me that such a model, so posed, will result in a glamour-mood picture of this sort.

Everything is exactly according to directions, even to black mesh, velvet leopard cloth, a dash of cologne, and a cigarette butt. In lieu of a victrola, I had a friend render "mood music" on a comb and tissue paper. He hummed Barnacle Bill. No one was quite certain what "empathy" is, but we tossed some in anyhow. It's just to the left of that wad of "ethereal quality" the books say all glamour-mood pictures must have.

Now that I've mastered the technique of capturing pure glamour on film, book fashion, what should I start on next?

Cincinnati, Ohio

MARK WARREN.

• How about doing some intensive research on ferrotype polishing? There are several unglossed spots on your original photo right between the ethereal quality and the empathy.—Ed.

Arizona Highways

Sirs:

I have just read Raymond Carls's article on Arizona and would like to subscribe to *Arizona Highways*. Will you please send me the address of this publication?

Springfield, Ill.

A. H. RICHARZ.

• *Arizona Highways* is published by the Arizona Highways Dept., Phoenix, Arizona. Issued monthly, subscription is \$3 a year.—Ed.

Sirs:

The well written and illustrated article entitled "Photography Sells Arizona" in the June MINICAM . . . has been read with interest and approval.

Executive Office
Phoenix, Arizona

SIDNEY P. OSBORN,
Governor.



'I WENT FROM A 'DEAD END' JOB TO A SUCCESSFUL PHOTOGRAPHIC CAREER

**Thanks to the New York
Institute of Photography"**

by *Irving Quitko* *

"A shipping clerk—getting nowhere fast—it's no wonder I was discouraged with my lot in life. Since dabbling in photography had always been my favorite pastime—one day I decided to enroll for N.Y.I. training and turn this hobby into a lifetime occupation.

"The training I received at N.Y.I. more than lived up to my highest expectations. Under the expert supervision of my teachers I was able to make a quick transition from amateur to skilled professional.

"After graduation I secured a job in a large fashion studio—then a position as staff photographer for a leading national magazine. Now I have my own studio in New York's Henry Hudson Hotel—where I specialize in portraiture, weddings and a variety of other photographic assignments. All my thanks to N.Y.I. for enabling me to exchange a discouraging 'dead end' job for a lucrative photographic career!"

YOU, TOO, CAN WIN SUCCESS IN PHOTOGRAPHY.

Like Murray Quitko, hundreds of ambitious men and women have found photography so fascinating as a hobby that they determined to make it their life's work. Others were intrigued by its thrilling opportunities, even though they were still in the "snapshot" stage. And because they all realized the need for professional guidance, they turned to N.Y.I. for the necessary training.

We will gladly send you details FREE on how you, too, can enjoy photography to the fullest—how you can make it pay richly in spare-time earnings or as your life's work.

YOU TRAIN AT HOME IN SPARE TIME— THIS PROVED WAY

N.Y.I. offers you spare time training at home—training that has already qualified thousands of men and women for photographic success. Most important of all, they were able to learn expert photography in leisure time. N.Y.I. Courses include Commercial, Advertising, News, Fashion, Industrial, Portrait and COLOR Photography. Also, resident instruction in our N.Y. Studios. Write today for full details.

NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. 117, 10 West 33 Street, New York 1, N.Y.

*Training Men and Women for Photographic
Success Since 1910*

* From a letter dated April 19, 1947

All Photographs on this page by Murray Quitko, except that of Mr. Quitko by Irving Scherer, another N.Y.I. graduate.



New York Institute of Photography
Dept. 117, 10 West 33 Street
New York 1, N. Y.

**37th
YEAR**

Gentlemen:

Please send me full details about photography for pleasure or career. It is understood no salesman will call.

Name (Please Print)

Address

City..... Zone..... State.....

() Check here if you are eligible under the G. I. Bill of Rights

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Royaltones Great Mid-Summer

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No ballyhoo . . . just down to earth savings for you!

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Universal Meteor 2 1/2x2 1/4, Built-in Synchronized Flash, Coated Lens.....	15.00
Flash Gun for Meteor.....	7.20
Argoflex Reflex 2 1/2x2 1/4 F4.5, Case.....	69.63
Uniflash Camera with Flash Gun.....	8.75
Fed Flash Camera with Flash Gun.....	11.90
4x5 Graphic Crown View with Case.....	130.00
Busch-Pressman 2 1/2x3 1/4 with F4.5 Coated Wollensaak, in Rapax Shutter and Kalart Rangefinder	175.25
Baldina F2 Xenon, Compur, Case, L.N.....	72.50
Tenax I F3.5 Compur, Case, L.N.....	69.50
Agia Karat F2.8 C.R. Xtra Cassettes, L.N.....	100.00
Kodak Vollenda 620 Zeiss Tessar F4.5 in Compur Case, L.N.....	67.50
Chrome Super Baldina F2.8 Xenar Compur, Coupled Rangefinder, Case, L.N.....	95.00
Leica III C F3.5 Elmar Coated, New.....	297.50
Super Ikonta BX, Compur, Case, L.N.....	305.00
Contax I F1.5 Sonnar, Case, L.N.....	200.00
Contax III F2 Sonnar, Case, L.N.....	315.00
Robot I F3.5 Tessar, L.N.....	80.00
Robot II F2 Biotar, L.N.....	110.00
Dollina F2.9 Radionar Coupled R.F. L.N.....	62.50
Ikofox II F3.5 Tessar, Compur, L.N.....	189.00

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List Price	Special
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125.50	Dejur II 3 1/2x4 1/4 with F4.5 Ilex..... 95.95
166.00	Dejur 4x5 Professional Less Lens..... 133.95
113.25	Elwood 5x7 Model SP2 Less Lens..... 96.95
45.15	Federal No. 219 2 1/2x3 1/4 F6.3..... 35.15
89.00	Federal 250 2 1/2x3 1/4 F4.5..... 69.50
168.00	Leitz 35mm Focomat Less Lens..... 142.00
159.75	Keyzer 4x5 Cold Lite Less Lens..... 126.95
194.80	Omega D II 4x5 with Color Head..... 169.32
33.90	Photosphere 2 1/2x3 1/4 F6.3 Ilex..... 29.75
43.00	Precise 2 1/2x3 1/4 F6.3 Ilex..... 34.40
86.05	Solar 2 1/2x3 1/4 F4.5 Ilex..... 72.50
163.52	Solar Autofocus 2 1/2x3 1/4 F4.5..... 125.96
103.00	Sunray 2 1/2x3 1/4 3 1/2" Colorstigmat..... 75.95
112.50	Sunray 4x5 Mastercraft..... 95.50

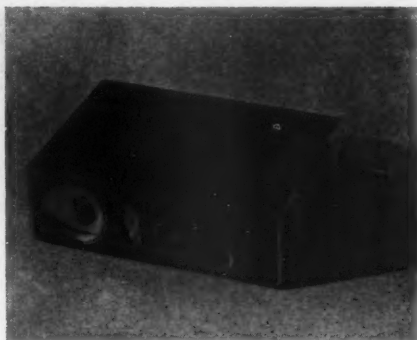
HOW TO ORDER: Just check your needs in the listing above and mail entire ad with your name and address TODAY! Send check with order and save C.O.D. charges. Prices quoted include Fed. Excise Tax. All prices subject to mfgs. revisions.

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Royaltone

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Camouflaged Micro

Sirs:

The enclosed photo shows a Micro 16 camera camouflaged in an empty cigarette package. I did it just to prove to some doubters that the Micro would actually fit into the package.

Oklahoma City, Okla. M. M. HARRIS.

Model Release Forms

Sirs:

I can't seem to locate the issue in which you printed a model release form. Can you send me a sample form? Also, should the model's signature be notarized?

Utica, N. Y.

EDWARD J. REDDICK.

• The form you are referring to is on page 39, April '47 MINICAM. Sorry, we do not have sample forms. It is best that a model's signature be witnessed, but notarizing is unnecessary as a rule.—Ed.

Lazy New Snapshooters

Sirs:

I fully support Wilhelmina S. Putnam's views on the lazy new snapshooters as expressed in the June MINICAM. In b. and w. photography one can play with a negative in a dark-room for hours to produce a good picture. In color there can be no darkroom magic. Light, exposure, color balance, composition—everything must be determined *before* the shutter is opened. Nuff sed!

Midland, Ontario

E. H. MACKINLAY.

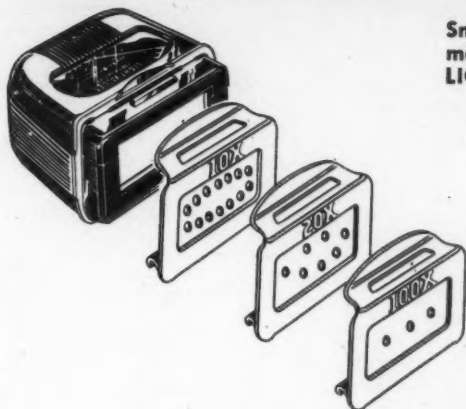
Hooray for Weston!

Sirs:

Hooray for Mr. Stanley H. Weston. Obscenity is too mild a word. Keep on publishing vulgar nudes and when too many women become brazen enough to pose for nudes the photographic world will necessarily undergo a drastic change. (It's no wonder some 'teen agers living today know more than I do, after being married 12 years.) As a last resort, if one must find nudes in every photography magazine, how about using male models for a change. Apparently men have more sense of

(Continued on page 107)

NOW the **G-E** EXPOSURE METER offers extra help for your camera!



Snap on the new G-E multiplying masks and measure INCIDENT LIGHT outdoors and indoors.

Masks only **70¢** each
at photo dealers

These 3 new masks let you use the G-E meter to measure incident light from 0 to 7000 footcandles . . . determine exposure according to the method preferred by professionals and color photographers for greater accuracy and better pictures. Now you can enjoy advantages formerly offered only by expensive laboratory meters.

AND when you choose a meter to aid your camera . . . remember the G-E meter also measures reflected light . . . helps in the darkroom for better, more uniform prints and enlargements . . . provides many other advantages. General Electric, Schenectady 5, N. Y.

Ask your photo dealer for the



Exposure Meter

... it's 3 meters in One!



Type DW-58
\$26⁹⁵
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PHOTO MARKETS

Compiled by MAY SULLIVAN

The Saturday Evening Post, The Curtis Publishing Company, Philadelphia 5, Pennsylvania. The majority of photos in this magazine illustrate articles and are assigned to free lance photographers in different parts of the country, some of whom have a working arrangement with the magazine. In addition, The Post runs picture stories of both black-and-white and in color, which tell a complete story in themselves, with captions and a short text. The best way to submit ideas for picture stories is in the form of a letter or outline specifying all the important facts. In black-and-white, 11"x14" prints are desirable. In color, 4"x5", and 3 1/4"x4 1/4" are most often used, although 2 1/4"x3 1/4" and 2x2 are also acceptable. Anything smaller is not a workable size for their purposes. Return postage should be attached to unsolicited suggestions. Payment for purchased material is made upon acceptance.

American Bottler, 56 Marietta Street, N.W., Atlanta 3, Georgia, the national magazine of the beverage industry is interested in pictures showing the activity of soft drink plant owners all over the nation. Black-and-white only in 5x7. Payment is made on publication.

Better Homes & Gardens, Meredith Publishing Company, Des Moines, Iowa, requires good remodeling and garden photographs in both black-and-white and color. Black-and-white photos can be 5x7 and 8x10; color photos can be any size. All miniatures must be of top quality. Payment is made upon acceptance of pictures, and the rates vary, starting at a minimum of \$5.00 a print. Return postage should be included with all contributions. Address material to John S. Robling, Public Relations Manager.

Cosmopolitan, Hearst Magazine Building, Fifty Seventh Street at Eighth Ave., New York 19. This magazine conducts a column under the heading of Noted Professional Photographer's Favorite Color Photo. They accept nothing smaller than two and one-half by two and one-half inches. They buy the production rights for \$75.00 and return the original after the plates are made. Write to Edmund Witalis Art Director.

Super Market Merchandising, 45 West 45th Street, New York City 19, is interested in seeing photographs of super-markets having large non-food sections. These photos must be in size 5x8 glossies. Payment is made at the rate of \$2.00 up at time of acceptance.

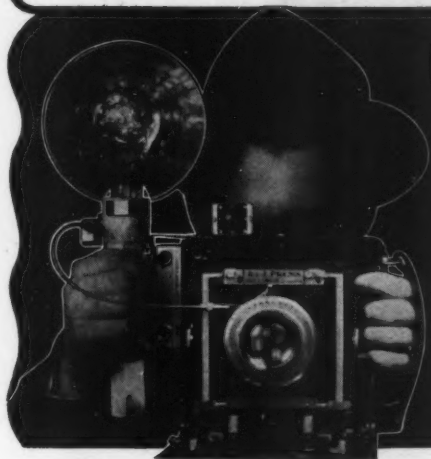
Railroad Magazine, 205 East 42nd Street, New York 17, New York, is interested in single photos as well as in sets telling a story about railroading in the United States and Canada. From time to time they run a story on a foreign subject if it is of exceptional interest. Railroad is only interested in black-and-white size 8x10, but will consider smaller prints if negatives are available. They pay the standard professional rate and payment is made on acceptance. Return postage is required.

Brady Drake Photo Copy Company, St. Louis, Missouri, through its agency, Shaffer-Brennan-Margulis Advertising Company, 4 North Eighth St., St. Louis, solicit photo murals suitable for putting in public buildings, lounges, etc. The photos can be of scenic, architectural, or landscape nature, as long as they are clear, sharp and glossy prints. \$1.00 will be paid for each negative which Brady Drake keeps on file, and \$5.00 will be paid every time the photo is used.

Nature Magazine, 1214 16th Street, N.W. Washington 6, D. C. can use a limited number of series of natural history pictures, showing life history of some nature form, or representative of the flora of fauna, or some significant phase of these, in a given geographical region. They suggest that contributor study the magazine before sending in photographs. Rate of payment: \$3.00 to \$5.00 for single insertion rights on acceptance. Return postage is requested.

Allsports Magazine, published by the United States Rubber Company, Rockefeller Center, New York City, announces a sports photography contest offering \$1,500 in prizes for the best sports pictures of 1947. First prize for the best picture will be \$500, with ten additional awards of \$100 each. The contest is open to both professionals and amateurs, and any sports photo taken in the United States or its possessions since January 1, 1947, may be submitted. The entries will be judged by a committee of leading newspaper photographers. The publication must be allowed reproduction rights on the 11 prize-winning pictures for publication and exhibit. They will not be used for advertising purposes. Any picture is eligible, whether or not it has already appeared in print, and contestants may submit as many entries as desired. Photographs must be submitted on 8x10 glossy paper and should be identified as to time, place, event and persons shown. Contest closes December 1, 1947. Entries should be sent to Best Sports Picture Contest, Allsports Magazine, 431 Howard St., Detroit 31, Michigan.

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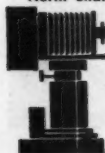
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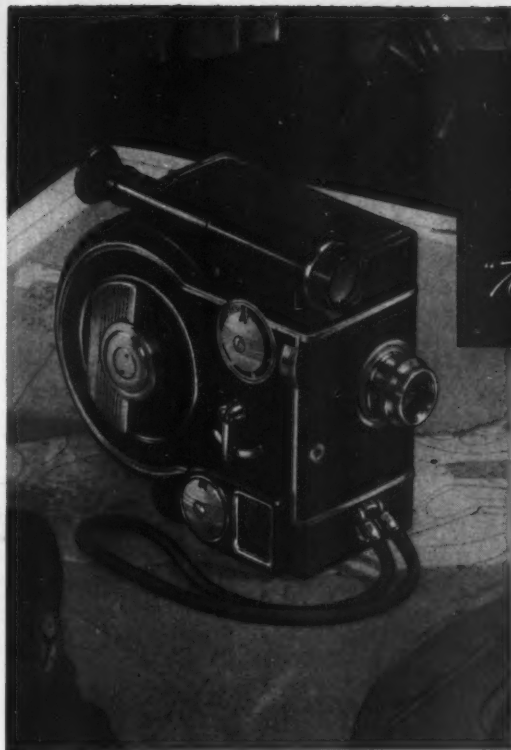
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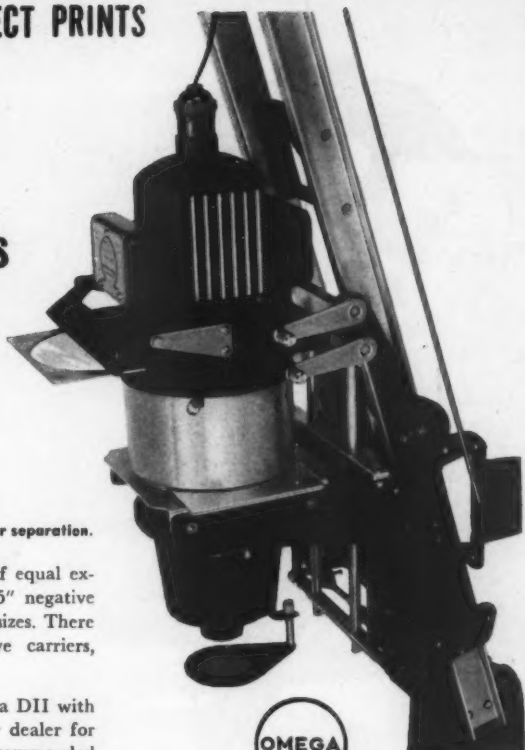
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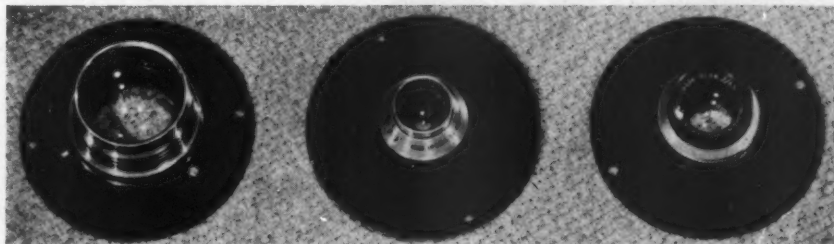
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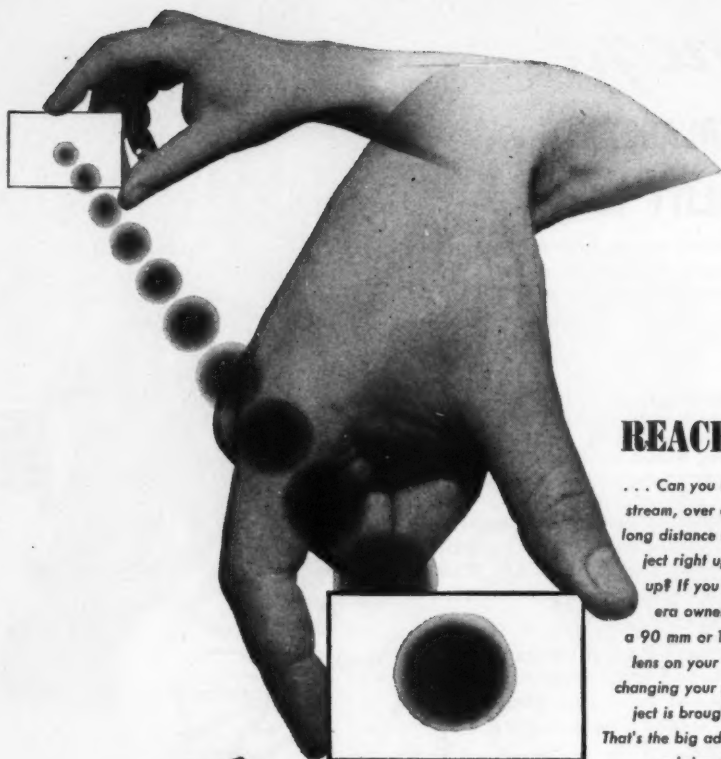
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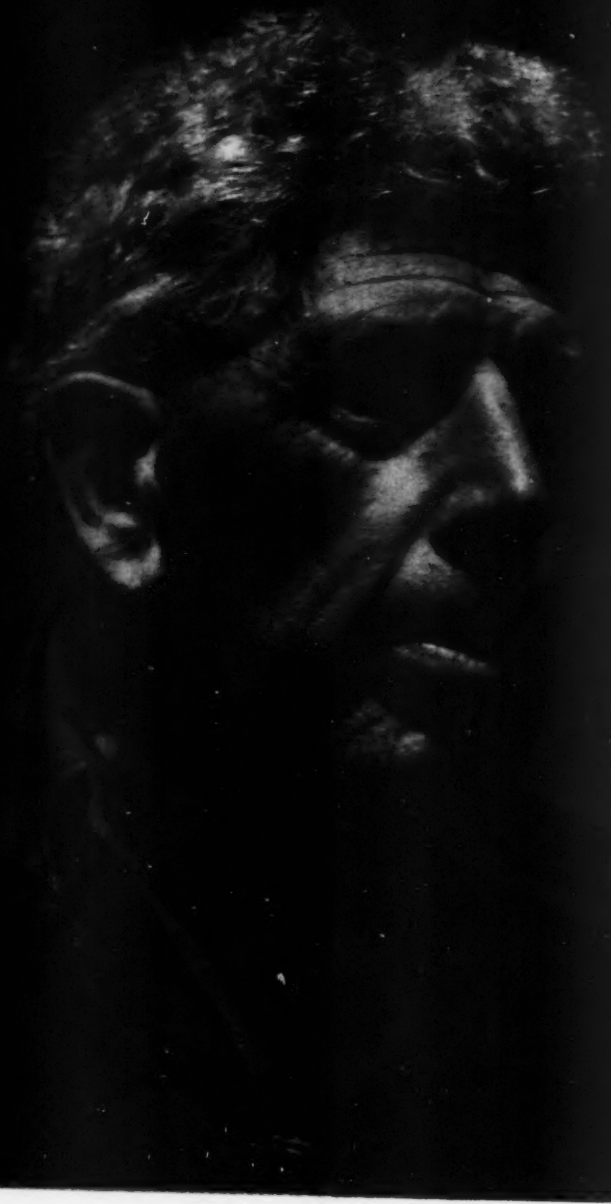
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Yankee farmer

How to take an outdoor

COLOR PORTRAIT

When you want to express character, standard rules may be forgotten.

ONE of the best of all studio lights, for portraiture in color, hangs right in the sky. And full-color portraits are easier made outdoors than in.

Naturally outdoor color portraiture has its hazards. A color photograph tends to pick up a lot of reflected color that only the film noticed and, in addition, to deepen shadows. Yet in some mood pictures, like the one of the Vermont farmer on the opposite page, this turns a film hazard into an advantage. Had the photographer wished to illuminate the cavernous eye shadows he could have reflected light back into the face with a white card, a sheet of newspaper, or even a towel. For a color shot of a baby, or a lark of a teenager, the reflector procedure would be almost a must; in a "portrait" of a sturdy son of Vermont's rocky hills, character and personality come first, rules second.

When a subject's personality is captured to the extent that his picture is a "speaking likeness" rather than a bald literal record, many technical deficiencies can be overlooked. Your rule book, for instance, will point out one major technical flaw in the portrait of the Vermont farmer—the heavy "blocked" shadows.

Is this bad, in this case? Harsh sun is this farmer's natural element; and the strong sunshine and deep shadows emphasize the rugged modeling of the face, the stubble of beard, the deep-set peering eyes.

Had the photographer followed standard color practice and obtained a "softer" rendering with the simplest sort of reflector placed at the left just out of

camera range—he would have filled in the shadows on cheek and throat. With a younger man, or a feminine subject, that would have been apropos. In this case, for reproduction purposes, it would have been better; for projection purposes, it is perhaps just right the way it is.

Equipment is Simple

The usual equipment for outdoor portraiture in color, is two "soft" white reflectors. Nothing beats a sheet of pure white photographic blotting paper, glued to a good stiff card. And that's all; you're equipped. If your kit contains a polarizing filter, however, it will be handy on occasions when you want a deep blue sky background.

Once you fix in your mind the basic idea that a portrait should reveal the subject's personality, these other rules should serve as general guides only—for you will find exceptions to all of them.

Six Simple Rules

First, remember that the subject, and not his *accessories*, is to be emphasized. Keep the color scheme simple. Avoid bright-colored clothing that competes with the face. Subdue the background, remembering that cool and neutral colors recede, while bright warm background colors tend to come toward you instead of staying back where they belong. A blue sky is the most adaptable of outdoor backgrounds. For a solid black background, use deep shadow, or an open doorway leading into a dim interior.

(Continued on page 113)

Frame Them In

BY LOUIS ELL



WHEN A PHOTOGRAPHER speaks of a "well framed" picture, he is not referring to an ornate border made of wood or glass. Instead, he is referring to the compositional structure of the picture, and, specifically, to shadows, lines, foliage, or other objects which have been used to surround the main subject. As a rule, these objects are of a subdued or very dark nature, and their object is to "frame" the center of interest—thereby riveting attention upon it.

In addition to centering attention upon the subject, framing serves a secondary purpose. The framing material fills the gaps around the outer edge of the composition, thereby breaking up large masses of neutral-toned sky, adding unity to the composition, and blocking out the distracting elements which constitute a threat to successful picture-making.

Partial Framing

A partial frame is the most elementary type and consists of a leafy branch, an arch, or any other object used to mask off a portion of blank space that might otherwise divert attention from the subject. Partial frames serve several purposes in a picture. A leafy branch, for instance, might be used in the foreground to lend depth to a landscape view. Printed in silhouette, a foreground branch (or other

framing object) can be used to provide tonal contrast with white subject matter in the background. A third common use for partial framing material is to provide shape contrast with the subject material. Our leafy branch, for instance, might form an elliptical mass in the foreground to help emphasize the rigid, vertical lines of a skyscraper subject in the background.

Architectural subjects, especially churches and prominent buildings, have long been favorite camera material for tourists. But even though architecture has been overdone, or perhaps "too often badly done," the fact remains that one of the most effective ways to frame a building is through a screen of nearby foliage.

Complete Framing

Just as an accomplished pianist could enlarge upon a two-finger rendition of "Peter, Peter, Pumpkin Eater" indefinitely, the possibilities in photographic framing are unlimited. In its true sense, framing in photography consists of a definite arrangement which, upon analysis, almost completely encloses the subject.

Calm, peaceful landscapes may be entirely enclosed; a common example of this type of framing is a silhouetted foreground composed of a tree, a figure, and deeply shaded ground. Beyond this lies a fully lighted view. The distant view is




Photos by George R. Hoxie



GET CLOSE to the subject to eliminate distracting details, we are sometimes told. Good advice. Interesting photographs, however, can often be made by moving *away* from the subject, as a comparison of these pictures reveals. Consider the routine shot at the top, a straight broad-side-of-a-barn picture with too much foreground to be a closeup. The foreground is supposed to add depth to the photograph. In the next shot, however, more depth is apparent by using the framing device to the right, and some indication is given as to the location of this building in relation to others. *Partial framing* like this adds emphasis by defining two planes—foreground and middle distance. It is usually better to have dark framing masses occupy the right hand side, thus keeping attention well within the picture. *Complete framing* as shown in the third picture helps to identify the locale as a street scene viewed through the doorway of a blacksmith shop. Monotony of the standard rectangular picture shape is relieved and the eye is directed to one building, since the frame eliminates adjacent structures. Be sure there is a *reason* for your frame; doors and windows are obvious, of course, for we see through them every day of our lives.





PAGE TOLES used the sweeping curves of a stairway as an unusual framing device to center attention on his artist friend.

actually the subject of greatest interest; a bit of beauty the photographer wants others to enjoy. By itself, however, it would appear so flat and lifeless that he masks out an uninteresting portion of the scene with a tree, and further strengthens his composition by adding the figure of a man who is obviously enjoying the scene. Thus the frame serves to confine the eye to a relatively small area in the picture while at the same time it enhances the emotional qualities of the subject matter.

A frame may be so totally a part of a picture's composition that without it, no picture would exist. This is exemplified

in the photo of the two boys peering into the mouth of what might be a fearsome pirate's cave. Naturally the boys are the focal point of interest because they appear tense, inquisitive, and venturesome—but also afraid to enter the yawning cave mouth to probe the mystery of what lies inside. (page 133) Snatch away the frame, and what remains? There is no cave, no mood, no story. The silhouetted border creates all of these, for while it is not conspicuous in itself, neither does it vie with the boys for attention. Like an Irish traffic cop, it's there to be taken for granted, but to serve a very important

purpose just the same.

Doorways, windows, or similar openings in nearby buildings offer made-to-order frames that are complementary to architectural themes. If these appear too geometrical, their outline can be broken up by including a figure, or some strong

shadows. It pays to hunt out the unusual in framing devices whenever you can spare the time. The scrollwork on a wrought-iron fence, the sweeping curves of French furniture, or the spread legs of an iron statue may furnish just the kind of a frame you want. If you are a dark-

SPOT FRAMING consists of separate elements spaced at unequal intervals around the subject. If the breaches are not too wide, the eye tends to bridge them.



room wizard, don't hesitate to snap "frames" that frame nothing of interest to you as they stand, but which have montage possibilities. Many photographers work up files of "framing negatives" for this very purpose.

Must the Frame Be in the Foreground?

There seems to be a general belief that the frame for a subject must always be of a foreground nature. This is by no means true. The frame may be formed by objects behind the subject, just as long as it has the necessary shape and tone. Again, the frame may begin in the foreground, sweep around the picture area, and connect with other objects and lines that are considerably further from the camera. Since the distant objects contribute as much to the hemming-in effect as the foreground ones, they must be considered a part of the frame. The center of interest, the subject, is enclosed as surely as if it had been caught in the beam of a spotlight.

Must An Enclosing Frame Be Solid?

A continued diet of solid framing tends to become monotonous. Worse, there are times when solid framing can ruin a picture by causing the onlooker to feel (subconsciously, perhaps) ill at ease. Supposing, for instance, we have a pretty girl in a beach scene with water sealing off all escape at the top of the picture. High cliffs rise vertically on both sides of the girl, and the only open corner in the picture is at the lower right hand corner. If this, too, is sealed by framing, a psychological "circuit" has been closed and it is as though the trapped girl has no way to escape from her predicament.

This danger is to be avoided when a picture is intended to show positive motion along a fixed course, such as a path or roadway. Whether it is a person walking down a lane, or an airplane speeding down a runway for a take-off, a point of exit should either be provided or sug-

(Continued on page 132)

NO FRAMING is needed in a picture like this where you cannot miss the center of interest. Framing is effective only if it remains inconspicuous while strengthening the impact of the main subject. We think these girls command enough attention; do you? *Photo by Page Toles of Toronto.*





ROBERT GHIO brought back this impression of typical Oriental architecture—the Lakshmi Narain Temple in New Delhi. Note how the careful framing has included dark figures

against the white temple; light clothed natives contrasted with the dark areas at the lower right. The G filter was used on the Rolliflex and the exposure was 1/100th second at F:16.



IF KIDS governed the world there would be no wars—for kids, by nature, have no conception of racial or religious intolerance. Fear, suspicion, hatred—the festering germs of war—are oftentimes sown in immature minds by the very adults who would righteously beat the drums of prejudice against anyone contaminating a child's artless nature. A few photographers have used the camera as an instrument

for attacking intolerance bred of ignorance. But they are few, and fewer still are the societies and organizations which sponsor such work. Freedom House, in New York, recently sponsored a photographic contest in which the underlying theme was to combat racial and religious intolerance. The above photograph, made by Dr. Schmidt at a public pool in New York, was one of the prize winners.

ALL PHOTOS BY DR. I. W. SCHMIDT, A. P. S. A.

Tips from Dr. I. W. Schmidt* on

WINNING PHOTO CONTESTS

HAVE YOU EVER wondered what it would be like to be a consistent prize winner in photographic contests? Would you like to know how one goes about conceiving and producing pictures that get the judge's nod in photo contests? If so, let me introduce you to a man who has not only been a consistent prize winner for several years, but who last year ran away with the most photo prizes in the U.S.A. He owns no elaborate equipment or studio, relies solely on a Speed Graphic with flashgun, miniature reflex, light meter, and filters—amateur equipment in every sense of the word.

Dr. I. W. Schmidt, APSA, retired dentist, touched off his photographic hobby five years ago when he invested in a 2A Kodak. Since then his work has been accepted in numerous International Salons, and he has become one of the nation's top-ranking photo prize winners. At present, when not winning more prizes, he serves as chief mentor to many of New York City's camera clubs and photographers.

"Doc," as he is familiarly known, is convinced that to be a successful contest winner it is *imperative* to understand the motives in back of a contest. Sponsors are

**Dr. Schmidt was designated by the late author and instructor, J. Ghislain Loo-
tens as one of the three most consistent photo prize winners in the U. S.—Ed.*

"STREET SCENE" was a natural in a contest sponsored by the producers of the play by the same name. (Note the sign at left center) This is a typical example of Dr. Schmidt's technique of studying the needs of contest sponsors, then shooting accordingly.



"NEITHER RAIN NOR . . ." wasn't in the running in the contest where "Street Scene" (left) came out on top. It did ring the gong later, however, in a magazine photo contest where the sponsors had no advertising slants to be considered.





not benevolent philanthropists. Instead, they are business people interested in promoting the sale of their products. What they want are pictures that will help sell what they have to offer—whether it be chewing gum, cameras, or just an idea. The man who studies the contest rules thoroughly, backs up his photographic talent with originality, and then turns out a good print is the man who pulls down the prize plums.

The kind of contest in which a pho-

tographer has the most leeway is the contest in which pictures are judged solely upon the photographer's skill. Let's take a few specific examples.

The producers of "Street Scene" offered cash prizes for pictures best illustrating the title of their play. Dr. Schmidt carefully considered: 1) how he would like to do it, and 2) how the producers might like to see it done. If he hadn't taken number 2 into account, his prestige

(Continued on page 78)



"BRAINSTORM No. 1," (above left) one of Schmidt's earlier efforts, was turned down cold by contest sponsors who manufactured sunglasses. This taught him a lesson in simplicity. Pictures that are overdone, that seem strained, trite, or a trifle corny, haven't a chance. "Memories" (above right) was a first prize winner in the Dasonville Contest, 1946. Notice how the simplicity in this picture contrasts with the artificiality of Brainstorm No. 1. In "Mother Gaspe" (lower left), a first prize

winner in the 1946 Graflex contest, and in "The Merry Heart" (right), a winner in numerous contests, we again have simplicity in approach. Notice how hands have been used in each picture to further character interest without distracting from the face. Notice, too, the composition. In each picture the head (the center of interest) is above and to one side of dead center in the picture. Centering a head in the composition too often causes a picture to become static.





THESE PICTURES PAID OFF

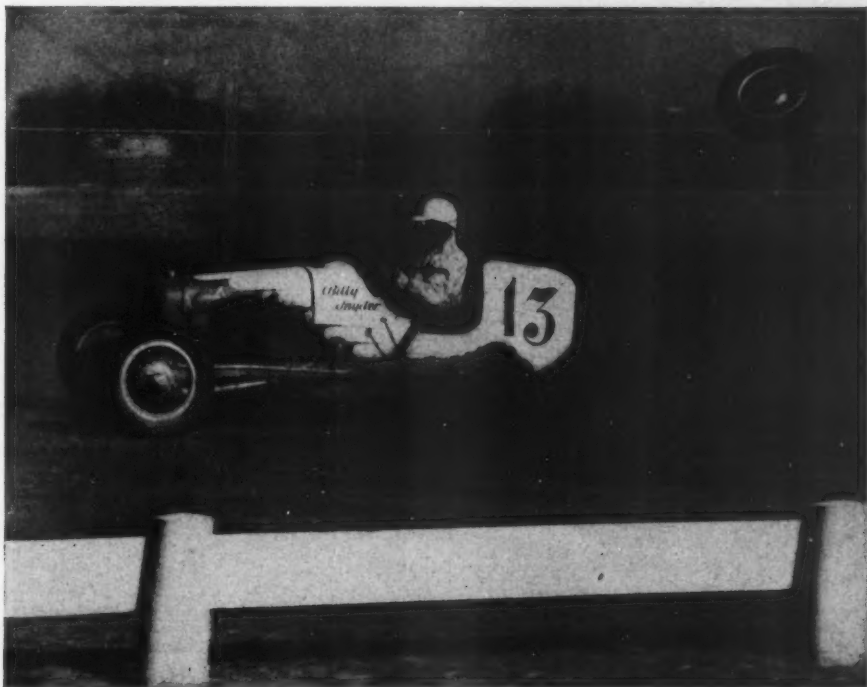
A ROUNDUP OF
PHOTO CONTEST
WINNERS

BILL FICKLIN of Ithaca (N. Y.) took third prize in the \$1,500 Florida Photo Contest with this shot of a comely subject standing on a dune at Daytona Beach.

HIGH SCHOOL STUDENTS submitted over 5000 prints for the 1947 Scholastic Photography Awards. The program encouraged students to break away from typical salon photography and use their cameras as a means of portraying life about them. Co-sponsors with *Scholastic Magazines* were Ansco and the Lamp Department of General Electric Company.

Irving Kimmel, 17, Erasmus Hall High School, Brooklyn, won a second prize in the Sports Division with the picture at right.

RUSSELL BULL of the *Minneapolis Star* was the winner of the 1946 Medal of Merit given by the National Headliners Club for the best sports action photograph.



PROTECTED, by John H. Vondell of Massachusetts State College took second prize in Class II (Animals and Birds) in the \$1000 WJZ Amateur Farm Photo Contest.





Outstanding single award winner in the 1947 Scholastic Contest was Ernest R. Pascucci, 17, a student at Cardinal Hayes High in the Bronx, New York. In addition to the first prize portrait above, he won another first, a second, a third and an honorable mention. Pascucci was awarded the photographic scholarship to Rochester Institute of Technology.



IT TAKES a lot of "poosh" for the awkward looking pelican to get off the water. Photographer Joseph Janney Steinmetz used a shutter speed of 1/1000 of a second to catch this one, and the picture took the \$500 top award in the Florida Photo Contest.

JOHN PAGORIA of the *Chicago Sun* won a \$100 first prize in the Coffee News Pix contest with this shot of a fire marshal taking time out for a cup of java as he directed the fighting of a fire.



SUNDAY SUDS, by Mrs. Eleanor Bowman of Riverside (Calif.) was the \$250 grand prize winner in Kalart's First \$1,000 Photo Contest, which was restricted to women residents of California. The print also won for Mrs. Bowman the \$100 prize in the Housewives Class.



SHOTS like this show what color can do. "What are you waiting for, then?" It's a good question unless you work in color as well as black and white. All about you there's a world of eye-catching, breath-taking, soul-satisfying color...and there's a Kodak color film for virtually every camera. Exposures are so easy that simple directions or a Kodaguide costing a few cents will handle them for you. Kodachrome Film for miniature, home-movie, and sheet-film cameras...Kodacolor Film for roll-film cameras...new home-processed Ektachrome Film for use in cameras that take sheet film... **IT'S KODAK FOR COLOR**

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

More Than Meets the Eye—A good camera case must, as the designers say, be functional; it must be handsome and serve handsomely. To achieve its purpose, and return full value for its cost, it must be properly designed for the camera, must be made of good materials, and must be put together to stand rugged wear.

Here—to help you buy wisely—are a few notes on how the leather cases for fine Kodak cameras are made.

First, the materials. All leather is top grain, from the Grade A sections of whole hides. It must pass rigid tests in the chemical laboratory of Kodak's Camera Works—tests for crocking, bending, scuffing, fading, aging, "spewing," embossing, acidity. It must meet specifications for color, gloss, grain, and thickness. Only if it passes on all these and numerous other counts is it considered worth putting into a Kodak case.

Other materials—metal fittings and inserts, thread, corduroy Kodacloth, and the leather-grained Kodadur commonly used for linings because it is more scuff-resistant than genuine leather—must pass similarly exacting specifications or tests.

Design and engineering are conducted by a special section of the Kodak Camera Works—with access to techniques and machine facilities not common in ordinary leather-working shops.

Examine a field case for a fine Kodak camera—the Kodak Reflex, for example—and you'll easily pick out the superiorities of design. Note the front panel insert—a sturdy box-like section, not built up by stitching several pieces of leather, but smoothly die-formed in a hot press from one piece of fine leather. Feel the rigidity of the main case; between the lining and outer leather there's a rust-proofed steel shell, 25/1000 of an inch thick, for per-

manent sturdiness and added protection to your camera. There are similar metal inserts in other Kodak field cases—wherever cut-outs or other structural features indicate the desirability of extra support.

Some features of assembly are less apparent—but are important in the life of the case. Adhesives for linings and covers are thoroughly tested before use. Important seams are both glued and stitched. Seam ends are back-stitched or locked by hand whenever the seam terminates at a point of strain.

The net result is a case worthy of a fine camera; a case that will yield service and protection beyond its cost. Kodak makes more than twenty types. Your Kodak dealer can show you, or obtain for you, the model you need.

No Guesswork—Do you ever pause and wonder if your stock solution of developer has died of old age and oxidation? Best way



to end that is to step over to your Kodak dealer's and get a dozen 5-cent Kodak Universal M-Q Developer packets. With those, there's no guesswork; you mix the developer in a few seconds when you need it . . . you mix only what you need, usually just 5 cents' worth . . . and after use, you throw it away.

Hot Weather Processing—

Warm weather brings special problems in film processing. If your darkroom runs a fever in the summertime—or if water temperature tends to get out of control—you'll find it wise to keep a supply of Kodak Hi-Temp Hardener on hand. It's used before developing, to insure maximum protection of films and plates when temperature is higher than recommended; also before reduction or intensification, and whenever a hard, resistant emulsion is needed. Package to make one quart is 55 cents; to make one gallon, \$1. Replenisher is also available at the same prices.

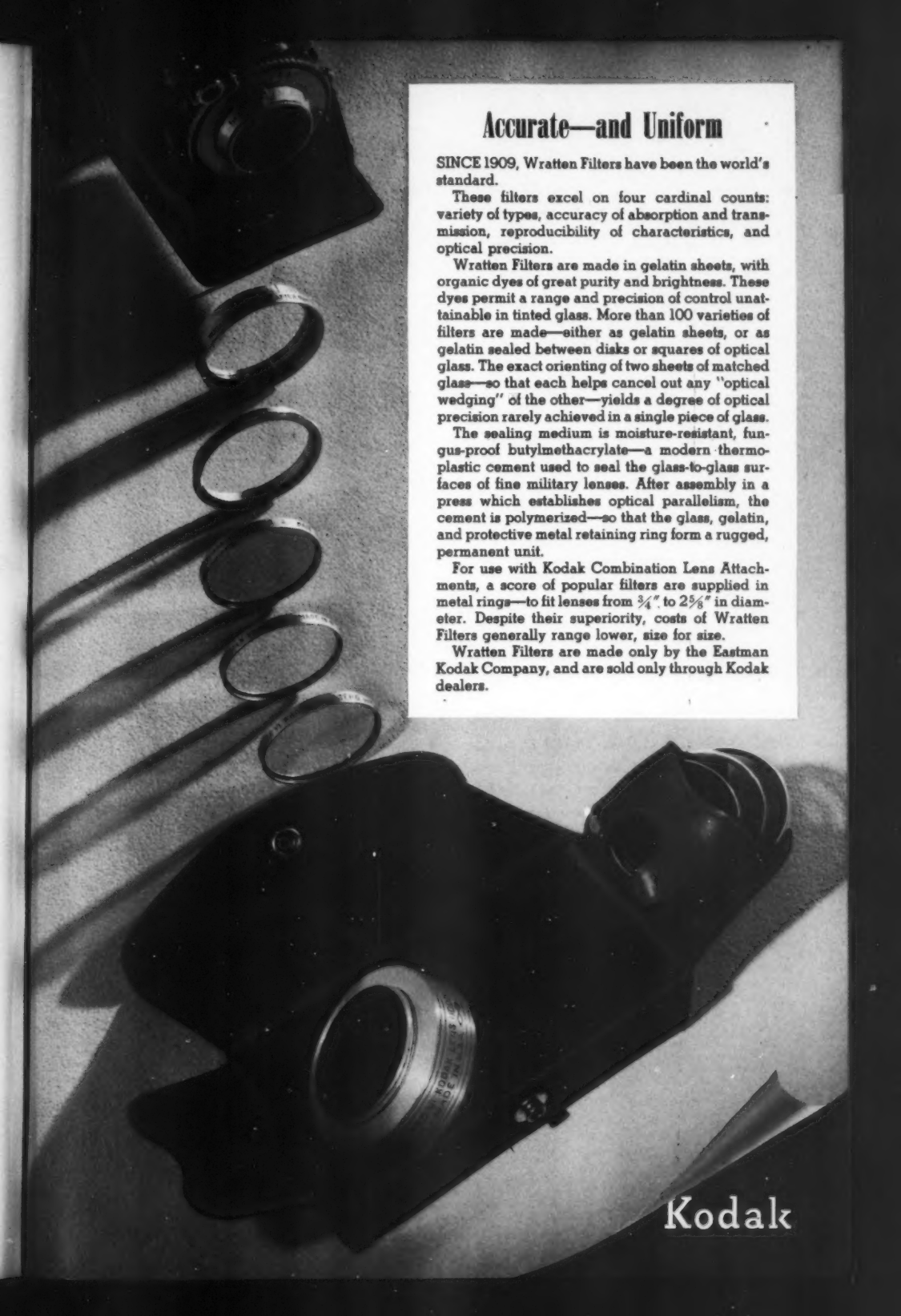
Christmas Greetings—There are two ways to look at the annual Christmas greeting problem; early, and late. The wise and early are already ordering 2X and 3X Kodachrome Prints for that extra-special greeting list of a dozen-or-so names. And if the trend which started last year continues to accelerate this year, they're none too early; there will be a jam of orders for Kodachrome Prints in the month or two before Christmas.

The virtue of a Kodachrome Print—like any personal photographic greeting—is that it is both a greeting and a gift; and, as such, the solution to many a Christmas dilemma. Better pick out that transparency now, see your Kodak dealer, and get your order on its way.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.



Accurate—and Uniform

SINCE 1909, Wratten Filters have been the world's standard.

These filters excel on four cardinal counts: variety of types, accuracy of absorption and transmission, reproducibility of characteristics, and optical precision.

Wratten Filters are made in gelatin sheets, with organic dyes of great purity and brightness. These dyes permit a range and precision of control unattainable in tinted glass. More than 100 varieties of filters are made—either as gelatin sheets, or as gelatin sealed between disks or squares of optical glass. The exact orienting of two sheets of matched glass—so that each helps cancel out any "optical wedging" of the other—yields a degree of optical precision rarely achieved in a single piece of glass.

The sealing medium is moisture-resistant, fungus-proof butylmethacrylate—a modern thermoplastic cement used to seal the glass-to-glass surfaces of fine military lenses. After assembly in a press which establishes optical parallelism, the cement is polymerized—so that the glass, gelatin, and protective metal retaining ring form a rugged, permanent unit.

For use with Kodak Combination Lens Attachments, a score of popular filters are supplied in metal rings—to fit lenses from $\frac{3}{4}$ " to $2\frac{3}{8}$ " in diameter. Despite their superiority, costs of Wratten Filters generally range lower, size for size.

Wratten Filters are made only by the Eastman Kodak Company, and are sold only through Kodak dealers.

Kodak

"One Rainy Afternoon"

BY HARRY GARFIELD . . . MANHATTAN CAMERA CLUB

KODAK PLUS-X FILM has adequate speed for most action . . . fine grain for small negatives . . . plenty of brilliance for the larger sizes. Rely on it for unusual situations . . . rainy-day shots, morning mist effects, high-key work.

Plus-X provides a wealth of tones . . . feathery grays, tar blacks, ash whites. Subtle and exact . . . smooth for portraits . . . spirited for landscapes . . . no wonder it's a favorite with advanced amateurs . . . Eastman Kodak Co., Rochester 4, N. Y.

**First step to a
finer picture . . .
the right
Kodak Film**

Kodak Verichrome (rolls, packs)—fast, orthochromatic. For general outdoor use, and for Photoflash photography.

Kodak Super Panchro-Press, Sports Type (sheets)—Kodak's fastest. For the toughest ones, on the fly, in poor light.

Kodak Super-XX (rolls, packs, sheets)—fast "pan" film for difficult outdoor pictures, also Photoflood photography.

Kodak



how to assemble

A LOW-PRICED MOVIE LENS

BY WALT WOESTMAN

"SCARCER than hen's teeth" is the usual answer to an inquiry about a movie camera lens, especially one for a Type C mount. For a solution to this dilemma try to obtain an Army Air Force gun camera from aircraft wreckers, or dealers in surplus parts. They usually sell for about Five dollars. These cameras generally are not in working condition but we are not interested in this fact. All we are concerned with is in obtaining a camera that has the lens intact.

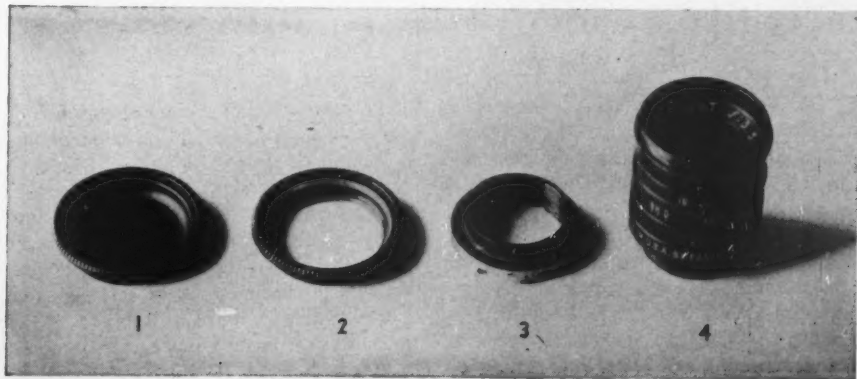
The only other item that will be required to convert this lens for use on our camera will be one of the metal variety of screw-cap covers that are used to close off an unused opening in a turret lens mount. One of these is shown in Fig. 1. Plastic caps will, obviously, not work.

A hole is drilled in the center of the cap and the paint scraped away, as shown in Fig. 2. Now remove the lens and mount from the gun camera by unscrewing the lock-nut, shown removed from the mount in Fig. 3. Scrape away the paint from the base of this nut and you will find that it fits the hole in the screw-cap exactly. Solder the nut to the screw-cap with a small-tipped soldering iron.



Assemble the lens and mount, as in Fig. 4, and then proceed to focus the lens. If your camera has a magnifier and ground-glass for focusing you won't have to follow this next step. However, if your camera does not have the above conveniences you will have to take a piece of film and remove the emulsion, and then rub the surface lightly with an abrasive to provide a focusing screen. Place the film in the aperture and use a magnifying glass to check when the lens is focused. Focusing is accomplished by turning the lens in the mount until the image is sharp.

A drop of varnish, placed on the threads of the mount before focusing, will lock the lens into position when it dries. The lens is then ready for use.





Battery-Powered Darkroom

TEXT AND ILLUSTRATIONS BY CHARLES SMITH

FOR WANT OF A NAIL, a kingdom was lost, for want of a 110-volt power line, many a photographer on a camping trip has resigned himself to waiting until he got home to develop and enlarge his negatives.

Actually there is no need to wait until you get home to make prints of the pictures you shoot. If there is no power line leading to your cabin or tent, you can easily plug your contact printer, enlarger,

safelight, and other electrical equipment into either your regular automobile battery or an extra storage battery. To convert your equipment for battery power, you have only to purchase enough bayonet adapters of the type illustrated to fit the pieces of equipment you will use. These inexpensive adapters are the same as those used to adapt a flash gun socket for handling midget bulbs, and are stocked by camera stores. (Continued on page 130)



LEFT, 32, 15, and 5 candlepower bulbs in adapters ready to be put into battery powered darkroom equipment. RIGHT, a 15 candlepower



bulb being inserted in a safelight. BELOW, how the enlarger lead wire is clipped to a battery in a trailer darkroom.

Illustration on the opposite page is from an enlargement by battery power.





On Assignment

WITH ANDRE DE DIENES

— BY RALPH SAMUELS —

EVERYONE loves to photograph a pretty girl. One visit to Andre de Dienes' New York studio, and you're convinced that there aren't many women he forgot to remember. His walls are plastered from ceiling to floor with damsels of all shapes, shades, and ages. Some fill large prints from head to chin only; while others are dancing sprites within the framework of a chosen landscape.

Dienes is a bubbling cauldron of tireless energy who goes into action at the drop of a hat . . . or the expression on a beautiful face. I've watched him at work. He makes his decisions quickly, almost never sacrifices the simple approach for tricky or "arty" lighting effects, and seems singularly adept at wringing from his models the last nuance of animation, innocence, or whatever else is best suited to their personalities. This last is usually left until the moment of exposure, those crucial seconds between heartbeats when a turn of the head or the tilt of a chin can "make or break" a picture.

With perfect command of his equipment, Dienes works at terrific speed, for two reasons: 1) It suits his own temperament and purpose—like many people, he works best under pressure. 2) The shorter element of time involved puts less strain on his models, which means more co-operation.

His assignments, ranging through fashion shots to less glamorous advertising layouts, have taken him from the Mexican to the Canadian borders, from Massachusetts to the Pacific. Although he arrived from Hungary only a few years ago, his hurdling of language barriers, unfamiliar customs and habits, seem to have enhanced rather than cramped his style. His cover girls in both black-and-white and color have appeared in some of our best-known magazines; his fashion and feature stories have cropped up by





ALL
A



the score in *Vogue*, *Harpers Bazaar*, *Mademoiselle*, *Pageant*, *Town and Country*, *Look*, and many foreign publications.

The photographs of Dorothy McGuire were ordered on special assignment from David Selznick Studios (Vanguard Films) in Hollywood, for publicity purposes. Incongruous as it may seem that Hollywood, literally crawling with photographers, should send all the way to New York for Dienes, the result was a 6000 mile trip for one day's work photographing one actress!

The accompanying pictures of Miss McGuire were all taken on the beach at Santa Monica, California, and were selected by Minicam's editors from more than 300 shots of her . . . a task slightly less formidable than judging a photographic contest! Two cameras were used, a 4 x 5 Graflex fitted with 8½ and 14-inch lenses, and an Automatic Rolleiflex. Ansco Super Pan Press film packs were used in



ALL ILLUSTRATIONS BY
ANDRE DE DIENES

the larger camera, and Eastman Super XX in the Rollei. Exposures were around F:11 to F:16 at 1/100th second for most of the day, and development was fine-grain. The only additional equipment employed was a light meter, a K2 filter throughout, and the occasional use of synchronized flash or a cardboard reflector with painted silver surface for a few of the close-ups.

Early in the morning over coffee and doughnuts, McGuire and Dienes decided where to go, what she would wear, what props might be needed. Dienes pointed out that he'd be glad to work anywhere with her—as long as it was at the beach! Says he: "For some psychological reason, when I am in a creative mood and I like the person who is to be photographed, my mind is with the seashore and the image of that infiniteness . . . the clean sparkling sand . . . the fresh air and sunshine and wind. I know I won't fail to do my best there.

"Miss McGuire," he continues, "turned out to be the most interesting woman I ever photographed. She was in an ambitious mood, very cooperative, and I can truthfully say the only person among thousands I have taken who moves so swiftly, and with such unbelievable grace. It was difficult at first to catch up with her fleeting motion and variety of expressions. But I had told her that that was the way I wanted it. Apparently, she went all out to see that I got my money's worth. She ran, jumped, hop-scotched, danced, and I had a lively time keeping up with her and the proper background and lighting and poses and changes of camera. When she tired a little, which wasn't often, and sat down to rest, I'd grab my Graflex, set up the impromptu reflector, and work around her head for portraits. It was a grueling day's work—10 a.m. to 6 p.m.—but I enjoyed every moment of it, even if I had at last met my Waterloo!"

Dienes' advice to those who work with models is simple and sound. To begin with, it is a good idea to spend a little time in conversation with the model. You

can study her face and expressions, put her at ease, give her an approximate idea of what you'd like her to do—even though later there are always moments when it is best to let her do exactly as she pleases.

This technique can have an immense effect on the finished product. Take, for example, the business of freeing the model from the shackles of self-restraint or limbo. If you can impart to her, either verbally or psychically—through the power of suggestion—an idea of what you want to capture photographically, the battle is half won. The rest simmers down to a matter of correct meter reading, a bit of composition, camera angle, and sharp focus. Child's play!

With the exception of a few balloons, plus the lunch-basket for their midday meal, the only props used were very kindly thrown in by nature—sand, rocks, sky, and the ocean. Miss McGuire tried out the balloons and basket just for effect, though anything else handy would have served as well. Dienes dislikes any background that detracts from the main source of interest. Occasionally, when the clouds are just right, or if a tree or bush enhance a pose, he uses them too; but the accent is still on the model. For variety's sake, he sometimes contrasts the background with either the model's skin coloring or dress . . . sometimes with both. This is where experience, judgment, and a fair amount of good taste comes in.

It isn't necessary to possess an "IQ" of 160 to acquire good taste. There are many ways in which the amateur can learn what the test of centuries have identified with good taste. One way is to visit art galleries to see how the masters handled this problem. Another way is to pick up copies of old photo annuals and collections at the public library. Not every picture will be a masterpiece. There will be an assortment of good, mediocre, and downright bad. Pick out the ones you wish you had taken and stay with them until they are solidly planted in your mind. Look over the portraits by David O. Hill, the early work of Steichen, Wes-

(Continued on page 122)





COLOR STUDY BY HOBART BAKER, INSTRUCTOR—FRED ARCHER SCHOOL

August Picture Section

Photographs by Students at the Fred Archer School of Photography

MOST OF THE PICTURE TITLES ON THE FOLLOWING PAGES REPRESENT CLASS ASSIGNMENTS. FOR A REPORT ON THE SCHOOL, SEE MINICAM, JULY, 1947



PORTRAIT, ARTIST

WM. H. OLSON

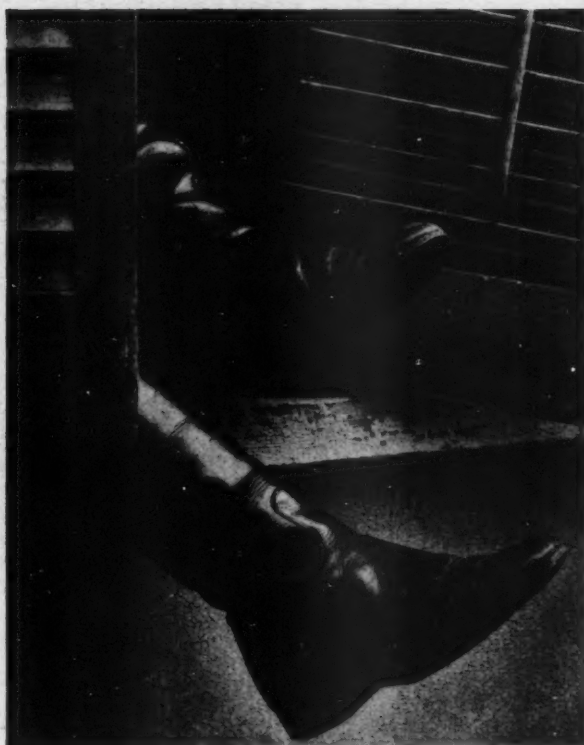
DATA: Stage lighting was used for this exposure made with a 5x7 Ansco view camera with 4x5 back. Super XX sheet film was exposed for 1/5 second at F:11. The negative was solarized during development in Ansco 12.



ZOOMA

ROBERT W. HARTUNG

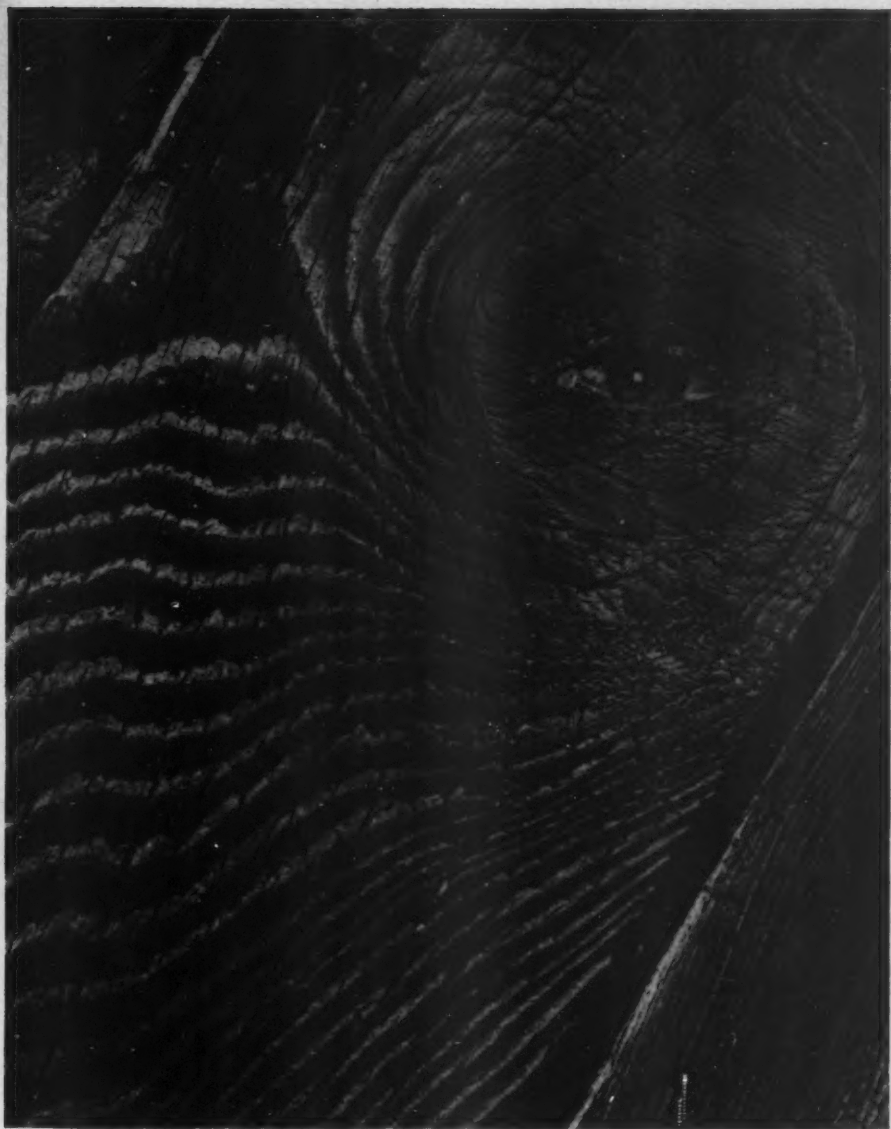
DATA: No filter was used on the 4x5 Speed Graphic for this picture made at 2:00 in the afternoon. Super XX film was exposed at 1/200th second at F:22 and developed normally in Ansco 12. Print made on Kodabromide developed in D-72.



ESCAPE

JOAN SCHWOCHERT

DATA: Graflex View, 4x5. Isopan film exposed for 1 second at F:32 and developed in Ansco 12 for 44 minutes at 68 degrees. Final print made on Varigam "R" using No. 6 filter. Development in Dektol for 2½ minutes.

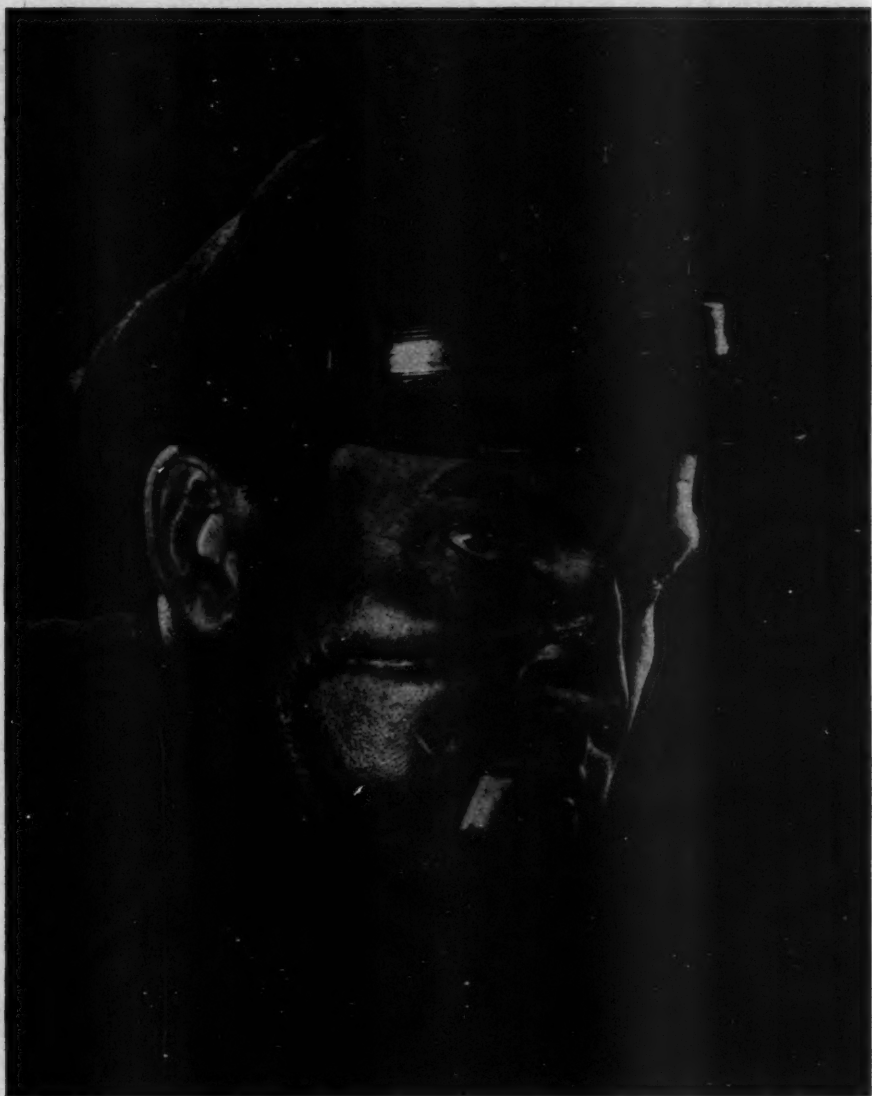


F. B. EYE

RALPH H. LEE

DATA: This assignment for Creative Photography was made with a Crown view camera—6 $\frac{3}{8}$ " Kodak Anastigmat lens. The board negative was made on X-F Pan; exposure (1/10th at F:32) determined by Weston meter with the highlight reading of 200 placed on the "A" position. Developed for 22 $\frac{1}{2}$ minutes at 68 degrees in Ansco 12. The eye was taken from

a portrait negative made on X-F Pan exposed 1/5th second at F:8. This photograph, made by double printing, was mounted and copied on Isopan film (4 seconds at F:32) and developed for 11 minutes at 68 degrees in Ansco 12. Final print made on Varigam "R" using No. 1 and No. 10 filters. Development in Dektol (2 to 1) for two minutes.



SCARFACE

ROBERT P. COMPORT

DATA: Make-up and portraiture assignment features the use of collodion to make the scar. The Graphic View was equipped with an 8¼" Zeiss Tessar lens. Super XX sheet film was exposed by triple extension flash.



DONNY

DON MOHR

DATA: Portraiture assignment was made with a 4x5 Grover View equipped with 8" Eastman F:7.7 lens. Studio lighting was used for an exposure of $\frac{1}{2}$ second at F:16 on Isopan. Development: 15 minutes in Ansco 12.



FRUSTRATION

SID PRATT

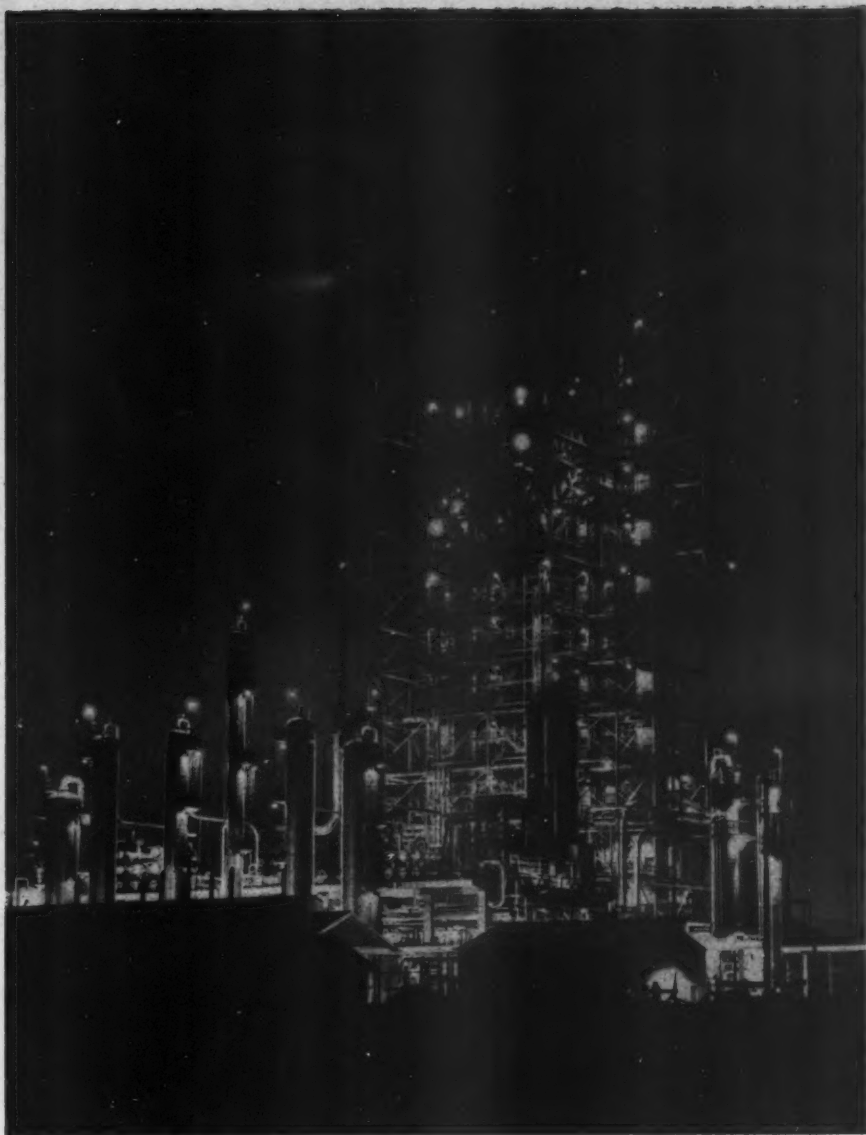
DATA: Studio set-up using three small spot-lights and one flood for fill-in. The 4x5 view camera was equipped with Bausch and Lomb Protar lens. Exposure of 3 seconds at F:4.5 was made on Isopan film and developed 11 minutes in Ansco 12. Print on Varigam using No. 3 filter; developed 3 minutes in Dektol.

DATA: How would you carry out the one word assignment "Friday?" An 8" Eastman F:7.7 lens was chosen for the 4x5 view camera. Exposed on Triple S Pan film; developed in Ansco 12. Print on Varigam, developed in Dektol.

FRIDAY

LELAND C. MARTIN





NIGHT INDUSTRIAL

WILLIAM H. OLSON

DATA: Photographed with 5x7 Ansco View camera using the 4x5 back. Exposure on Super XX sheet film was five minutes at F:8. Negative was developed in Ansco 12.

Although other film developers are in use at the Fred Archer School of Photography, Ansco 12 happened to be used for each photograph reproduced in the Picture Section. For those who like to experiment, the formula is given on page 131.—Ed.



WAR'S SUM

RALPH E. SCHAFER

DATA: This photograph was made on the "G. I. Joe" movie set. Camera was a 4x5 Ansco View with Ilex Paragon lens. Isopan film exposed one second at F:32 and developed in Ansco 12.



VOODOO

JOAN SCHWOCHERT

DATA: Isopan film was used in the Graflex View and exposed for 1 second at F:32. Development in Ansco 12. Print made on Vari-gam using the No. 6 filter, developed in Dektol for 2½ minutes.

ONE+ONE



How to Combine Two Negatives to Make One Final Print

BY DON D. NIBBELINK

REMEMBER THE THRILL of making your first photographic enlargement? If you are still making "straight" enlargements, there is another thrill awaiting you in so-called "double printing." Double printing consists of printing two or more negatives, one at a time, on the same sheet of enlarging paper.

There are two reasons why it is well to know the technique of double printing. First, there is almost no limit to the number of ways in which double printing can be used to improve certain pictures. Clouds from one negative, for instance, can be double printed into a scene from another negative in which the clouds are lacking. Overhanging branches can be printed into a landscape scene that needs

a frame—but lacks one in the original negative. In many cases two negatives which have little pictorial value individually can be combined by double printing to produce a salon winner. (See *Genesis Of A Salon Print*, Feb. '47 *MINICAM*.)

The second use for double printing is for unusual effects a la Jess Soraci (April *MINICAM*). Soraci used double printing to enhance the mood and interpretative qualities of his pictures. If you are like Soraci, you will use double printing as a serious medium of artistic expression. If you are like 99% of the rest of us, you'll double print for the heck of it, for the fun you get out of amazing everyone, yourself included, with the results.

(Continued on page 128)

=ONE



FINAL PRINT (above) was made by combining the negatives of two separate prints (opposite page) in the enlarger. The same effects, in miniature, can be obtained by contact printing two or more separate negatives.

SHOWMANSHIP

LET'S SAY you've spent a sizable sum out of a few paychecks for hundreds of miles of travel and a generous supply of color film. You've gone to some trouble and used valuable time in getting a series of pictures on a subject which interests you. You want to share these with others, pass on to them your interpretation in words and transparencies.

This is fine, but remember . . . they may not share your enthusiasm. You may like pin-up girls and have a splendid series of the girl friend in all sorts of poses. After a dozen or more, someone will be thinking, "Cuddles . . . again!" An evening of nothing but curly-headed Junior will be enjoyed by the fond parents—only. People cease to "Oh and Ah" after fifteen tulips unless they are perfection itself.

Showing slides without comments reminds me of waffles without syrup. Edible, yes, but I do not enjoy a plain hot waffle. Assuming that others share the same sentiments, let's hasten to add that my experiences cannot make you an expert lecturer in one easy lesson, but they may point the way toward fuller enjoyment of your slide shows.

BASIC PLANNING

Before you give your lecture and project your slides, here is what you do. Carefully select your slides (240 is about the maximum number, better to have 100 perfect ones). These may be grouped under one subject, such as a trip or a series of outings. Arrange all the slides in little piles according to subjects or the place where they were taken. In the upper right-hand corner of a sheet of paper write some sort of title for that pile of slides. Down the left side list each slide for your own identification later.

FOR COLOR SLIDES

BY ERNEST N. FEARIGO

You'd better allow an inch of space between each title. Ten on one page is quite enough since you must allow room near each title for the data relating to that particular slide. When completed you will have a number of sheets with main titles containing up to ten listings.

You're now ready to work on the descriptive information relating to the slides you have listed. If your maps, folders and books prove inadequate, visit your Public Library for more information on the region visited. The next step is a matter of reading and taking notes. As you read, jot down, beside the title of the slide, any interesting item about the place. You do not need to be a writer to do this as the captions on postal cards, folders and books are written by experts. Just copy or adapt that part of the text that fits your picture. In this rough draft write more than you expect to use; you can trim it down later.

THE LECTURE

About 240 slides can easily be shown in the usual projector, by the average talker, in an hour or less. About four slides a minute is a good average. The Winchell-type speakers can speak 20 or more words per slide but if you change the slides too fast it does not allow the audience enough time to view them. A slow speaker should plan around 15 words per picture as an average, providing you show the pictures at the same pace.

The first few moments are the worst for any lecturer, even the professionals. Your tongue is dry, words fail to come out and your mind does not seem to co-operate. To make it easier, try this suggestion. Tell your audience what you are to show them as you project a few slides.














For example, you may begin, "From the rock-bound coast of Maine . . ." Fill the screen with one of your good slides of the shoreline of the Pine Tree State; then, going on, "To the Rocky Mountains." Show a quick glimpse of a dramatic western shot. Be sure the first few slides are colorful and full of appeal. Here is a logical place to use duplicates of some you will show later.

Some audiences may appreciate a bit of illustrated verse as a starter. These lines by Moore are almost tailor-made for our purpose:

*"Nothing is lost on him who sees
With an eye that genius gave;
For him there's a story in every breeze
And a picture in every wave."*

Look through your collection and pick out transparencies that illustrate these lines best. For the first line I use a photograph of a husky guide framed by sun-drenched foliage, a frothy waterfall for a background. For the next line I bring in a pretty brunette seated on the floor, dressed in a lacy old-fashioned costume. The hoopskirt makes a complete circle as it is an angle shot. An Autumn scene in the Berkshire Hills of Massachusetts goes with the next line. There should be a surf scene for the last line but I use a brilliant sunset. If these are colorful enough, your audience reaction will be good. Your tongue will be loosened up by this time and you are ready for the main part.

LECTURE NOTES of Ernest Fearigo show efficient handling of data.

TITLE: ST. AUGUSTINE, FLORIDA	
 	<p>1. BRIDGE OF THE LIONS</p> <p>SHORE & FORT</p> <p>2. PONCE DE LEON MONUMENT</p>
<p><i>Ponce de Leon set out from Puerto Rico - seeking the Fountain of Youth - Seeing what he thought was an island. Anchored in bay and is thought to have landed at this spot in 1513. He called the land FLORIDA, as it was the Feast of Pascua Florida.</i></p>	
 	<p>3. FOUNTAIN OF YOUTH</p> <p>4. AVILLES ST. SPANISH ARTIST QUARTERS</p>
<p><i>This is said to be the spring Ponce de Leon found. Only spring in vicinity free of sulphur.</i></p> <p><i>City founded September 8, 1565 by Pedro Menendez de Avilles, on St. Augustine Day.</i></p>	
 	<p>5. CATHEDRAL OF ST. AUGUSTINE</p> <p>6. OLDEST HOUSE</p>
<p><i>The oldest Catholic Church in the U.S. - has set of records of baptism and marriage from the year 1594.</i></p> <p><i>Occupied by the Monks of St. Francis from 1565-1590. This was the only house that escaped destruction when Sir Francis Drake burned the town in 1586. Now a historical museum.</i></p>	
 	<p>7. CITY GATES</p> <p>8. OLDEST SCHOOLHOUSE</p>
<p><i>This is part of the wall that extended around the town in 1620.</i></p> <p><i>in America. Spanish maps of 1788 show this house in fair condition - A replica was used in comparison with the most modern school at the Chicago Century of Progress Exposition.</i></p>	
 	<p>9. CASTILLO DE SAN MARCO (FORT MARION)</p> <p>(2)</p> <p>10. PONCE DE LEON HOTEL</p>
<p><i>Oldest fort in U.S. Best preserved example of military architecture of its time. Built of Coquina. Fort started in 1672. Walls, a few feet to 49 ft. Oglethorpe attacked fort unsuccessfully. Osceola, Seminole Indian Chief, imprisoned here during Seminole War.</i></p> <p><i>Built by Henry Flagler, 1883-4 - Masterpiece of Spanish architecture. St. Augustine, fashionable winter resort until it gave way to Palm Beach and Miami.</i></p>	
	<p>EXTRA</p> <p>10</p>



WINTER SCENES such as this Vermont landscape by Louis C. Williams, are not appreciated enough by color shooters. The subtle colors to be found in the wooded areas—lavenders, blues,

pale red browns, and the stronger color accents of houses in the foreground add up to some restraint in color harmony. Winter scenes show welcome color contrast in a sequence of slides.

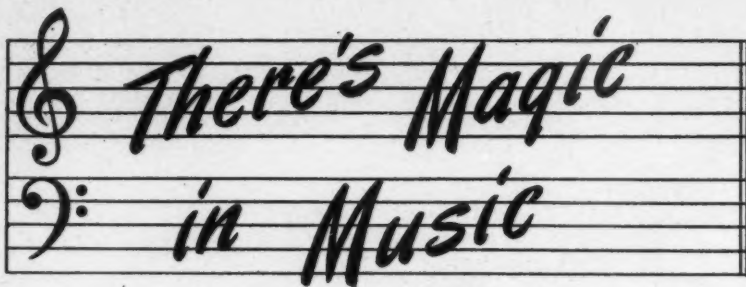
PROJECTION TIMING

When you show your slides without any comment, there's someone in every audience who wants to know where a particular scene was taken. Unprepared, you blurt out, "I think it was Williamsburg." The lady of the house corrects you and declares it was Richmond. The children will probably add that it was Jamestown. Each gives his reason. "You remember we had that flat tire near the old house." "That's not the place; remember, we couldn't find a parking place near that wall." Etc. These interruptions do not have audience appeal. You'll avoid this situation by taking all data accumulated and for every illustration pick out about twenty words that best describe it. Begin

with a general view of the place—one that will be recognized by those who have been there. If possible, I like to start with the historical angle, then go into the details and modern items. The goal is to write a paragraph with connected sentences. The smoother the wording, the easier it will be for you to use when you give your lecture. Leave out words you find difficult to pronounce but get the correct names of places and keep all data accurate. Use everyday language but let it be your best.

By following this plan your whole lecture should average about twenty words per slide. Lower that figure if you use a great many long words. An easy check is

(Continued on page 122)



There's Magic in Music

Book by Edison Thomas

Make your movies more enjoyable by adding background music in this simple way. Film a "soundie" of your own to bring your show to a hilarious close with your audience demanding "more".

MUSIC can not only soothe the savage beast, it can also soothe the ragged nerves of the fellow who begins to fret when you mention screening your latest movie effort.

Just drop the word that you have added background music to your films and watch his ears perk up, watch his eyes sparkle with added interest as you casually explain about the "professional touch" you now have to offer.

This doesn't mean, of course, that you are to make your prospective audience do flip-flops in your living room by suddenly dragging out an enormous assortment of sound equipment that would put the neighborhood theater to shame. You don't even need a projector—just your old silent job plus the phonograph attachment on your radio, or any electric record player—and some records.

But before you reach the ultimate in



STATELY MANSIONS of the Old South, nestling in a setting of blossoming trees and a blanket of green—captured in color by your movie camera—should be given a proper background. The music of Stephen Foster, in symphonic arrangement, will create a responsive mood in your audience and add much to program enjoyment.

*Photo by
Edison Thomas*

WAY DOWN SOUTH.

Just imagine how this scene would look if a motorboat came foaming 'round the distant bend — or a brightly colored canoe was lazily paddled into the foreground. Imagine, too, how much nicer it would seem to appear on your screen if "Suwannee River" were playing softly in the background. Your friends would want to pack off for Florida immediately. Yes, this is the famed river of song and legend.

Photo by Florida News and Photo Service, Inc.



sound-with-your-movies, before comes that dramatic hush as you dim the lights in your "little theater," there is a necessary bit of planning and preparation. Naturally, you can't go to the elaborate and expensive detail necessary to produce a Hollywood super-duper complete with a specially written score that packs a punch like Toscanini with a .45, but you can with a bit of planning, cause your audience to leave satisfied and have them asking for more the next time they come around.

A good part of this "bit of planning" will include a special note the next time you go to the movies to see your favorite dramatic star go through her paces. Instead of looking for a new camera angle

or lighting effect, forget about them just this once, even forget the voices on the screen and concentrate on how the music flows along in the background, building up a bit at a time, giving each sequence that added punch so necessary to make it register. See how it carries the theme of the picture, how it gives emphasis to a bit of emotion, or to just a bit of scenery. Hollywood producers don't hire composers to do special music for backgrounds just to keep the old check book in action. The music is there because it has long ago been recognized as an integral part of a motion picture.

Evidence that movie background music can and does stand alone is the fact that one picture released during the latter part



ADVANCE planning will aid you to tie-in your vacation shots with suitable background music. Grofe's "On The Trail" is just as appropriate on Kaibab as it is on Bright Angel. On either, frequent stops are necessary to marvel anew at the shifting scene. In the lower left, Kaibab Trail corkscrews its way into the bowels of the earth, while shadows play their mysterious way across plateau and butte to weave their magical spell. Wotan's Throne, in center distance, with Vishnu Temple to right.—*Josef Muench photo.*

of last year had such good original background music that it was later offered in record form. (Part of the score from "Spellbound.")

Setting the Stage

Now, begin to check over your best movie efforts. You can quickly put aside those reels of family snapshots—we'll get to something on them later—and look for those you feel were rather good; vacation shots, those by the seashore, ones made on the excursion trip down the Mississippi to New Orleans and the Mardi Gras; shots made out West in the Rocky Mountains, the Grand Canyon, Yellowstone, and other places, or, even the most commonplace shots made near home.

But, you wonder, about the music—

Sooner or later most everyone, if he has a yen for music, will acquire a few symphonic recordings even though they do little but collect dust in their albums after the first few playings. So look through your library. Sure enough, the file reveals a dusty album of Ferde Grofe's "Grand Canyon Suite." It hasn't been played in years, but something begins to click in your mind. With the pictures you took at Grand Canyon—and Grofe's music—together, you might have something.

Let's say then that you decide to use Grofe's "Grand Canyon Suite" as a background to the movies you took there. As the several rolls you exposed were no doubt shot helter-skelter, better check them all the way through as you jot down ideas about how you want the finished product to fit in with the music.

Just to eliminate detail, say you took a nice long shot of the burros going up and down Bright Angel Trail. As the film runs through your projector think of it in terms of Grofe's music. How about that part titled "On The Trail" where you can—hear 'em? Sure you can! The burros almost walk in cadence even in your movie. This portion of the "Suite" runs about five minutes and is full enough so that you can branch out to some long shots, but you will be able to go on from there.

Perhaps you exposed some footage of the music box at Half-Way Station; some scenes in the desert; and just to make it a perfect set-up, you have some breath-taking shots of a storm over the canyon; all this in color, of course.

Now, make a complete comparison of the music with the notes you took and you'll see how most of your scenes can be worked in. Try to fit each individual scene with an individual part of the "Suite." At the same time work for some semblance of continuity in your film. Grofe has wonderful continuity in his music—your film should be the same way. Revise the sequence and edit lavishly. A few of the shots you can clip with pleasure, no matter if the wife is in them. Go

ahead, clip them out, let her hate you. After all, she's *your* wife.

Timing the Film

The recorded "Suite" under discussion runs approximately 16 minutes and if your film of the Grand Canyon runs longer than that, better go through it again to see what else you can edit out. If it runs too short, plan longer titles to fill in. Titles can be as simple or as ornate as you desire. (For title ideas, see MINICAM, Sept.-Oct., 1946, issue.) It's a good idea if you plan elaborate titles, to work in some background illustrations taken in or near the Canyon. In any event, try to get in some of the flavor of your complete movie.

Sample titles might run like this:

1. Presenting "GRAND CANYON OF

THE COLORADO" Fade to

2. Filmed by Edison Thomas, June, 1946. Fade to

3. Background Music "Grand Canyon Suite," by Ferde Grofe.

You might need one more short title just in case you begin your story some distance from the Canyon and work slowly up to its majestic beauty, but after that one, go right into your story.

Lead titles can be quite short, so if your timing isn't exactly on the button, it won't matter. The main idea is that you don't want your film to run through before the music is two-thirds over, and vice versa. Time as accurately as you can including all titles. There are bound to be spots throughout the picture where you feel that titles should be spliced in. Try to make them where the music neces-

A STORM over the Canyon would be an awesome spectacle, especially if timed to Grofe's music. This isn't a picture of a storm, but you can get the idea. A view from Lipan Point, South Rim, with the river appearing to be a small creek at the bottom of the gorge.—*Josef Muench photo*



sitates changing of records. If you have an automatic record changer your title can be timed by the number of seconds it takes for one record to stop and the next one to begin. If you change manually, timing will be easy enough. Either way you will lose no detail in the music or the picture.

All it takes is a little care and patience and you will wind up with a finished product of which you will be proud to show your friends. Perhaps Grofe will be proud, too, after all you *are* collaborating.

Advance Planning

Best idea, if you are planning a trip this summer—say, to the Grand Canyon, is to time your music in advance. If you don't have an album of the "Grand Canyon Suite" on records, go out now and get one so Grofe's music will have a chance to develop in your mind as you work out each sequence. You shouldn't have any trouble in figuring out ideas, even if you have never been to the Canyon. Grofe has done a pretty good job in describing it with his "Suite" and you should be able to absorb some of the flavor from it.

You can even work out a shooting script, but don't let that scare you. A few notes on the back of an old letter will suffice, just so you keep some record of what comes next, keeping in mind, of course, how Grofe's music builds up to climax after climax—all to one big climax.

In any event, even if you do keep notes, new ideas will keep coming along. Perhaps your script doesn't call for shots along the highway leading to the Canyon, but if it looks good, go ahead and shoot. You may be able to work them in anyway; better have too much than too little. Remember, too, it's your show. You are the writer, producer, director, cameraman, all the technicians and perhaps one of the actors. You are going to give it a screening. Whether this masterpiece gathers dust along with a lot of the old animated family snapshots, or whether it will be shown again and again—with sound—



FILL-IN titles will be needed in your musical film. Don't overlook the ready-made ones. This sign, at the junction of the Navahopi Road to the Grand Canyon and U. S. 89, is typical of the type one finds.—Photo by Josef Muench.

depends on you. So give it the works.

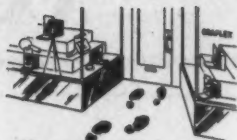
Other Locales

But, you say, what about the guy who isn't going to the Grand Canyon? What about the unlucky guy—meaning yourself—who doesn't get any farther from home than over in the next county for a visit with the wife's relatives? In that case, one is rather limited in scope, but he might take a swing down by the river—especially if it happens to be the Mississippi River. And for that bit of film, Jerome Kern wrote something called "Mark Twain" and it can be handled the same way as the "Grand Canyon Suite" either before or after filming.

There's no limit actually. Your trip through the South can be set to some of Stephen Foster's music; scenes from your favorite countryside, especially during spring will go over nicely with a background of Stravinsky's "The Rite of Spring," or scenes from your favorite city

(Continued on page 108)

THE FIRST GREAT



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AXEL'S ANGLES

A monthly discussion of pictures by AXEL BAHNSEN, A.P.S.A., F.R.P.S.

ALL PICTURES do not have to be serious studies. Pictures with a lot of people doing things unaware of the camera can be fun. Take this month's MINICAM cover picture by Howard E. Foote (a 1946 Cover Contest winner made with a 2½x3½ Bee-Bee), for example. In a sense this is a "daring" picture because it is an abrupt departure from the run of pretty girls, babies, pets, and landscapes we are accustomed to seeing on magazine covers. At first glance you may not care for it because it is *different*, and because most of us are subconsciously prone to be a little cool towards unusual innovations.

But let's study the picture a little more closely. It's brim full of human interest, isn't it? Turn your imagination loose and see what you read into the picture. Down in the lower left hand corner are two strolling girls. Are they working girls or out of town sightseers? Are they flirtatious or aloof? A little to the right is a man

who just might be envying the two sailors their cargo of female company. How old is the man—and what about the young girl walking toward him? Is she his daughter, or are they strangers who will pass without a glance at each other?

Let's plunge deeper into the picture. How about those two sailors with their backs to the camera? Are they just a couple of nice kids on shore leave—or a couple of sea wolves maneuvering for the shaply dry-land mermaid just ahead? No two people will interpret a picture the same. Everyone interprets a picture according to his own sense of humor—or lack of it. That's something to keep in mind whenever you click a shutter.

Another good example of a picture that "grows" upon you is "Springtime In Central Park." At first glance I had cast this picture aside. Then in going through the prints on my desk more leisurely, I looked at it a little more closely. The more I

(Continued on page 118)

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Enlarging
Exposure
Flashlight
Free-Lancing
High Speed Photography
Infra-Red Photography
Kodachrome
Lighting
Landscapes
Law and the Photographer
Photographs
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Photomontage
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PHOTO DATA

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MINICAM
PHOTOGRAPHY

USING THE NEW FILM EXPOSURE INDEXES WITH EXISTING METERS

(Courtesy of Eastman Kodak Company Editorial Service Bureau)

A new means of rating films for use with exposure meters and calculators has been adopted by the American Standards Association. This system is now beginning to be used and will in time become the standard means in America for rating all camera films and for marking the scales of all photographic exposure meters. It will be a welcome simplification to photographers and photographic manufacturers alike. The film ratings are known as "exposure indexes." The new indexes will replace earlier means of rating such as H & D, DIN, Scheiner, and so on, which caused so much confusion in the past.

The exposure indexes are the result of efforts on the part of the American Standards Association, in which manufacturers of photographic material and equipment joined to produce a single, simplified means of rating films for exposure purposes. The term "exposure index" is used rather than "film speed" because the index takes cognizance of such picture-taking factors as the latitude of the general class of films, their development, and the calibration of the meter and its method of intended use. The term "film speed" which has been used sometimes in the past to refer to meter settings and exposure calculators will be reserved for designating the sensitivity of the film alone, without reference to its exposure latitude, development, or the characteristics of the meter. The exposure index takes into account a safety factor in order to insure the highest proportion of good pictures from each class of sensitized material. The film speed does not include a safety factor, although it is a valuable laboratory concept for technical purposes.

The exposure indexes make use of a series of numbers first popularized in American exposure meters. These numbers are of the series 5, 6, 8, 10, 12, 16, 20, 25, 32, 40, 50, and so on. Except for the rounding off of fractional values, these numbers bear a fixed ratio, one to the next. In the case of the amateur black-and-white roll films and film packs, the values are currently rounded to the nearest number of the series 25, 50, 100, and so on. In the case of sheet films and plates, also covered by the standard, the index value is given to the nearest number of the first series quoted above. These new ASA Exposure Indexes lie, in general, between the previously published meter settings for Weston and General Electric Meters. It has been found by practical tests that for black-and-white materials these new indexes can be used with the earlier meters as well as with the new meters designed for the indexes. The latitude of these black-and-white films is more than sufficient to absorb the small difference between the new index and the earlier meter setting.

Some film manufacturers have anticipated standards for color films, reversal films, etc., and exposure index values have been worked out and carefully checked by many practical tests. The latitude of color film is not sufficient in general to absorb the difference between the new index and the previously published meter settings for Weston and G.E. Meters. At any rate, a higher percentage of good pictures is obtained if the previous meter settings are still used with the earlier types of meters. Therefore, in color photography, unless the scale on your exposure meter calls for the new ASA Exposure Indexes, use the values provided for the earlier Weston or G.E. Meter, whichever apply.

In using the new exposure indexes, it should be remembered that the same film performance factors which affected the validity of the previous meter settings also apply here. Development, for example, is one such factor, since both the type of developer and the degree of development affect the emulsion speed and hence the exposure required. Therefore, to get the best results with the new indexes, follow the film manufacturer's development recommendations.

Another factor is that when these exposure indexes are used for daylight pictures, it is assumed that if recommended by the meter manufacturer, the meter will be pointed slightly downward to minimize the effect of the sky. If an undue portion of the sky is permitted to influence certain meters, the use of the recommended exposure index may lead to underexposure.

The indexes for tungsten light apply if the meter reading is taken from the camera position, assuming the subject and its background are properly lighted. Alternatively, meter readings can be made from a white card held in the plane of the subject. In this case, the light reading or the exposure index should be divided by 5 and the resulting number rounded to the nearest figure which appears on the meter calculator. The back of clean, white, double-weight, photographic paper is recommended as a white card. If the card method is used, some allowance must be made for unusually light or dark-colored subjects.

These new exposure indexes, like any published settings, should be regarded as a logical basis for trial and should be raised or lowered if the results consistently indicate that a change is desirable. The recommended exposure indexes are based on average conditions, and the individual photographer may find it necessary to change them by a certain factor to obtain the desired results with his particular equipment and methods of working.



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GADGETS, KINKS AND SHORT CUTS

Camera Tripod



Light stands can be converted into useful tripods, that are harder to tip over than the usual variety, by using reflector adapters now obtainable from most camera stores. Remove the ball from the light stand and replace with the reflector adapter. The camera tripod socket will then accept the thread on the top of the reflector adapter and your tripod is complete.

The remaining ball, with its thread, can be utilized as a magnifying glass holder by unscrewing the handle off the magnifying glass and substituting the ball. A re-



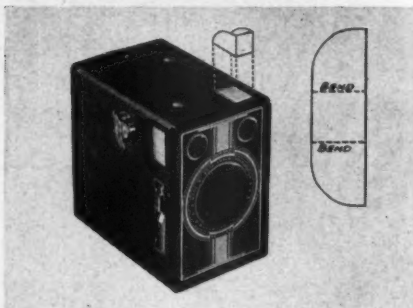
flector clamp is then attached to the ball and you have an all-purpose magnifier that can be clamped wherever you wish to use it.—*William Zerban.*

Adhesive Dispenser

A ten-cent graphite powder lubricating gun can be used for tacking prints in albums or for adhesive applications in general. Rinse the barrel of the gun and fill with the adhesive to be used. Ream the nozzle of the gun out slightly with a needle or pin to enlarge the opening to suit the flow of the material.—*Herman Klein.*

Box Camera Shade

You don't have to stand with one hand cupped over the brilliant finder of your box camera when you use this gadget. It will aid you in getting better pictures and eliminate camera motion because you can use both of your hands to steady the box when this shade is used.



It is a simple thing to make. Form a piece of aluminum, or even tin can stock, into the shape shown and snap it into the finder frame. It can be used on either finder and fits into your pocket, without too much trouble, when not in use.—*Chester F. Husk.*

Print Coloring Hint

Sometimes a print simply will not take water colors due to the hardening that it has received. The way that I have overcome this difficulty has been to wet the print and rub a little soap over the surface. One can easily apply colors after this treatment with no difficulty at all—*John Mercorelli.*

Non-Slip Tread for Tripods

The corrugations of rubber stair tread material make it adaptable for use as non-slip pads for tripod legs. To make a set of them, cut six pieces of stair tread material, about 2½ inches square, and cement them back to back.



Placed on the floor, the corrugations on the bottom prevent marring the surfaces and slippage, and those on top provide firm footing for the tripod tips. The pads are thin enough to be tucked in most anywhere with your equipment.—*Herman Klein.*



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Deep Hype Trays

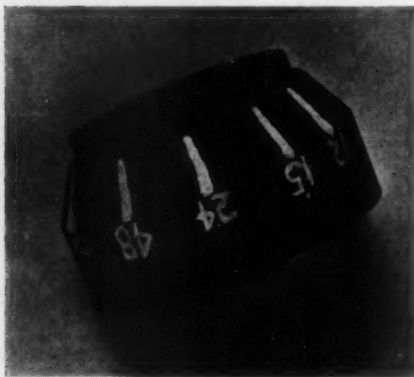
Deep trays for your darkroom may be found at your local hardware store. They are the new rectangular dish pans of porcelain enameled steel. The one illustrated is 11 inches wide by 16½ inches long by 5 inches deep and costs only \$1.39.



I use two of these pans in my darkroom—one for fixing the prints and the other for keeping the fixed prints in clear water until I am ready to wash the entire batch—*George T. Lundeen.*

Focusing Scale on Lens Shade

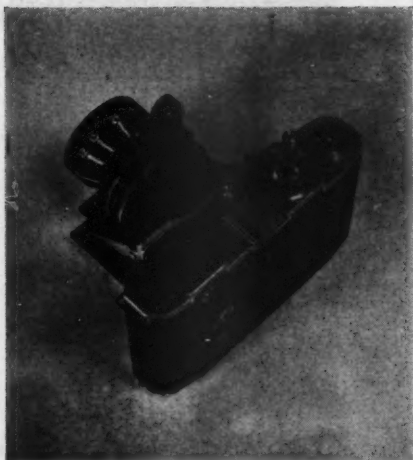
Many owners of cameras having front element type focusing find that it is necessary to remove the lens shade in order to read the footage scale, which is generally engraved on the rim of the lens.



To solve this problem, set your lens at infinity, place the lens shade partially on the lens and, at each footage index mark, make a small scratch. Make a double line at the infinity mark in order to identify it later.

Now paint a white line at each scratch, as shown in the illustration, and also number the mark.

In use it is only necessary to line up the markings on the lens shade with those on the

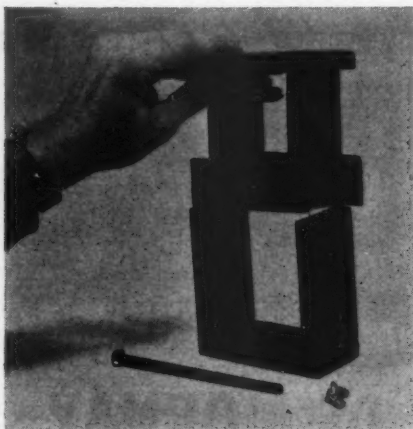


lens before sliding the shade fully into position. The camera can now be focused in the same manner as when the shade is not in use.—*George R. Wickle.*

Parallax Corrector

A parallax corrector for Eastman Model 20, 25, and 60 Ciné Kodak 8mm cameras can be made from a few pieces of wood and a ¼-inch bolt, 4½ inches long, with a wing nut. This corrector will fill the bill for most average movie work, but for exact "hairline" accuracy, a more ambitious device will have to be made.

The offset between lens and finder on the models stated above is approximately 2¼ inches vertically and ⅛-inch horizontally. The corrector makes allowance for the vertical offsets only, as the horizontal correction is so



slight on closeup work down to 20 inches that this can be allowed for in the viewfinder when composing the scene.

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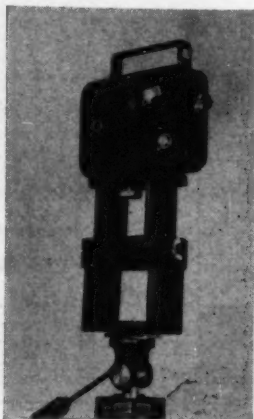
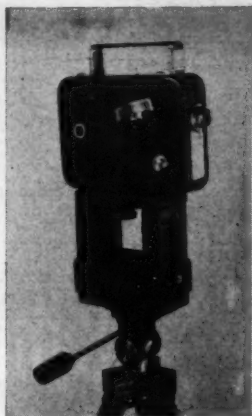
corrector. The base section measures 2x4 inches and the upright is 2x3½ inches. The base section should be made first and then the top section made to slide between the two uprights of the base. The top section is made the same dimensions as the base, namely, 2x4 inches for the camera base and 2x3½ inches for the uprights. Two strips of wood 1¼ inches wide are nailed to the side pieces of the top section. The ends are allowed to extend over the base uprights so that the two sections are held in alignment when they are moved upward or downward.

Each upright of the base section is now slotted. Draw a center line on each piece and lay out two centers 2¼ inches apart. Drill holes slightly larger than the ¼-inch bolt at these two points and cut out the slot connecting them with a scroll saw or whatever tool you have handy that can do the job.

The top section is placed in the base and the position of the two bolt holes marked when the section is at its lowest position. Remove the top section and drill for the bolt. This section does not need to be slotted.

Now put the two sections together again and insert the bolt. With the wing nut loosened, the top section can be extended to its full amount. Measure this distance from the base block and then drop the top section. Again measure the distance from the top to the bottom block, and if the difference between the two measurements does not equal 2¼ inches, remove the necessary amount of stock from either the upper or lower part of the slots with a round file until the desired distance is obtained.

A tripod socket is then attached to the base section and a camera screw is pro-



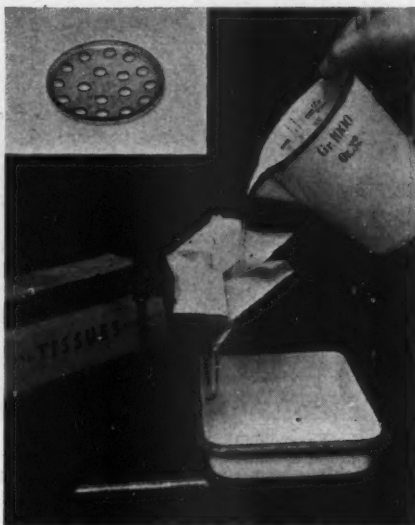
vided for in the upper camera base board.

In use, the scene or title is viewed through the viewfinder of the camera when the top section is in its lowest position. When ready to film, the wing nut is loosened and the top section extended to its full height and the wing nut tightened. The camera lens is now in the position that the viewfinder was, except for the slight horizontal correction that must be made.

—George Carlson.

Filtering Solutions

Cleansing tissues make a quick and cheap material for use in filtering photographic solutions. To support the tissue in the funnel and



allow a larger effective filter area, holes can be punched into a celluloid watch crystal, as shown in the photo insert.—Ira M. Williamson.

Identifying Exposed Film

A simple method for identifying already exposed film in holders is to paint one side of the slide with the word "Exposed," as shown, and



to use this side after exposure. Aluminum or white paint should be used and if many holders are to be marked a stencil should be made.—*Herman Klein.*

Film Reminder

It is frequently difficult to remember the type of film with which a camera has been loaded. This is particularly true in these post-war "buy what you can get" days, or if the camera has not been used for some time.

A few new cameras have dials which can be set to indicate the type of film in the instrument, but most of us have not had the good fortune to be able to buy one of these late models.

As a make-shift, a small piece of white celluloid, on which the names of the principal films usually used have been written in ink, can be glued or rubber cemented to the inside of the camera case. Each time the camera is loaded, a small pencil check can then be made after the appropriate film type. The pencil check mark erases easily off the celluloid when the type of film is changed. If the photographer has no case for his camera, he can attach the celluloid to the underside of the instrument or somewhere on the inside. The camera bed, under the bellows, usually is the best place as the markings can be made with the bellows folded and without risk of damage.—*Duane Featherstonhaugh.*

Leftover Test-Strips

Picture makers who are very careful in making their enlargements seldom use the standard size paper as it comes from the box. Invariably, a little is trimmed off an edge to make for better composition. These strips make fine test-strips. However, after using up a gross of paper, there is sometimes a couple of dozen of these strips left over. They need not be thrown away. When buying your next box of paper, try and get the same brand with the same emulsion number; then the old test strips may be used up. Now and then, great differences in storage conditions of the two boxes of paper will prevent doing this, but most of the time the old test strips will work splendidly with the new paper.—*John Stockwell.*

DAMP DARKROOMS

If you are one of those unfortunates who encounter difficulty with dampness in the darkroom, your trouble may be easier to remedy than you think.

Calcium chloride will effectively take up moisture from damp air, and it is inexpensive, too. There are several convenient and economical "air dryers" on the market at present, and calcium chloride is sold in small quantities under various trade marks.—*D. Storing.*

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New PRODUCTS

Argus Model 21

This first postwar Argus camera is equipped with an Argus Cintar F:3.5 coated lens which can be stopped down to F:16. The lens is color-corrected and is of the anastigmatic type. The camera is designed to use 35mm film of any type and double-exposures have been eliminated as the film must be advanced after each exposure to re-cock the shutter. Aluminum die-castings make up the body of the camera, with the top and bottom plates being anodized for protection against corrosion. The rest of the camera body is finished in leatherette.



The camera is focused by rotating the lens barrel to correspond with a calibrated distance scale on the side of the lens mount. The shutter can be operated at speeds of 1/10 to 1/200-second, plus Bulb, and it has been positively synchronized for flash. Adjustments can be made for either five or twenty milliseconds so that either a peanut or #0 bulb can be used.

The model 21 shutter is located behind the lens, and as stated before, it is coupled to the film winding sprockets for cocking and prevention of double-exposures. By locating the shutter in this manner the lens may be removed from the camera for use on an enlarger without exposing any film that may be in the camera at the time. The shutter is cam-and-spring operated and is expected to outwear shutters that are operated by springs alone. It is claimed that it will not get out of adjustment during long use or when subject to extremes in temperature.

Because of its camshaft control, the shutter opens quickly stays open during the exposure time, and then closes quickly. A graph of the shutter action shows a curve that rises nearly vertically, travels horizontally during the exposure time, and then drops quickly to the

closed position. This is in contrast to conventional shutters whose graphs show that they open gradually to full open position and then close with relative slowness. In this condition the shutter is at its maximum opening only a fraction of the total exposure time. Because of this quick opening and closing feature of the new shutter, shutter speeds have been calibrated with this fact in mind.

Perhaps the most outstanding feature of the camera is the optical viewfinder which Argus has termed the "Markfinder." It is based upon the principle of the aircraft gun-sights and involves the apparent projection out into space of horizontal and vertical lines of light which frame the subject as it is sighted through the viewer. An illuminated cross marks the center of the projected area.

By using this "Markfinder," a larger field of view can be included in the viewfinder, a decided asset when speed pictures are being taken, yet the actual area that will be recorded on the film is always visible. The centering cross is held on the subject and the photographer is certain that what is framed in the viewfinder will be the area that will appear on the film.

The design of the "Markfinder" is such that it compensates for the parallax so common to most viewfinders. The illuminated reticle has been proportioned so that its position on the image to be photographed never outlines more than is actually exposed to film at varying distances from the camera. All in all it is a tremendous stride forward in the reduction of picture casualties and the beheading of so many innocent subjects. Further information regarding this camera can be obtained from Argus, Inc., Ann Arbor, Michigan.

Flashbulb Tester

This new item, manufactured by the Globe Industries, Inc., 125 Sunrise Place, Dayton 7, Ohio, has been named Globe-Chek. That is just what it does. Any flashbulb that the user is uncertain of can be checked with this tester.



If the bulb is a dud, nothing happens—if the bulb is good, the pilot lamp in Globe-Chek will light up.

The case of the tester is made of bakelite and the measurements are $3 \times 2\frac{1}{4} \times \frac{7}{8}$ inches. The weight is 3 ounces. For further details write the manufacturer.

Test Chart

The Spencer Company, Mount Vernon, New York, has announced a new Test Chart Set which will enable photographers to check their equipment without complicated and expensive instruments. Optical and photographic engineers assisted in the development of the chart so that it can be used in the testing of lenses, cameras, filters, exposure meters, developers, films, and many other resolution test applications.

The set consists of a master chart which measures 11x14 inches, six special target charts, data slips, and an illustrated manual which gives complete details on how to make various tests. The chart is printed in four colors, is varnished for protection, and has an eyelet provided in the mounting board so that the chart may be hung without difficulty.

The Test Chart Set is priced at \$1.98 complete, and may be secured at photographic stores or from the manufacturer direct.

Miniature Photo Frames

These frames are available in two styles, 23 karat gold plating, or silver plating. Each frame holds two photos which can be inserted into the frame through a slit at the top. The size of the frame is 1 x 1½ inches and they can be worn either on a key chain or charm bracelet. Sold in sets of 4 frames for \$1.00, postpaid; or a sample order may be sent for 25c for one frame. Available from Milburn Photo Products, 1 Milburn Court, Baldwin, L. I. N. Y.

Micro 16 Color Film

We have received word from the Intercontinental Marketing Corporation, exclusive distributor for the Micro 16 camera and accessories in the east and mid-west, that Micro Color Film is now in stock and ready for immediate shipment.

The color film retails for \$1.00 per roll of 10 frames. The price includes developing and return of the film strips. Color prints may be ordered directly from the factory at \$1.00 for three 2¼ x 3¼ prints. A color film viewer is also available at \$1.00. Intercontinental is prepared to ship Micro 16 Color Film and Film Viewers from both their New York office, 251 Fourth Avenue, and their Chicago office, 18 East Kinzie Street.

Photo Mount

A different photo mount has been introduced by Avery Adhesive Label Corporation, 36 West Union Street, Pasadena 1, Calif. It forms an invisible seal between the photograph and the album page yet also permits the photo to be removed or replaced at will.

These Kum-Kleen Labels, as they are called, are not affected by extreme heat, cold, or humidity, it is claimed, and will not buckle or curl either the photo or the album page. They require no moistening and will not smudge. Further information can be obtained by writing to the manufacturer at the above address.



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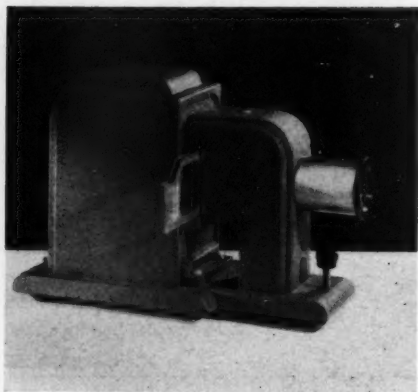
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Slide Projector

Reappearing on the market again after the war years, is the popular Bausch & Lomb 2 x 2 slide projector. Several improvements have been made over the old model—two of which are a new projection lens and a new slide carrier.

In actual screen tests the new projector, using a 150-watt lamp, delivered from 26% to 120% more light in foot-candles on the screen than others against which it was tested, including some models using higher wattage sources.



While providing this screen brilliance it has been possible to keep the slide temperature well within safe limits for all normal projection. One of the reasons for this has been the excellent performance of the optical system. This consists of a 5-inch F:3.8 triplet projection lens, a three-lens condensing system, and a ground and polished, back silvered, glass reflector. In the condensing system, the lens nearest the lamp is made of special heat absorbing glass—this, with the metal chimney, and lamphouse louvers provide ample protection from heat for the most valuable slides.

The body of the projector is designed for accessibility to the lamp and yet retain a pleasing appearance. Both the metal chimney and the lamphouse can be removed by sliding the unit upward.

The companion piece to the projector is its carrying case, which is covered with leatherette and fitted with chrome-plated hardware. Space is provided for approximately 25 glass covered slides (about fifty readymounts) at the end of the case.

Univex Film

Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y., have an announcement to make regarding both movie and still camera film.

Univex 100-Standard 8mm movie film is available again at a list price of 85 cents per roll. This 100-Standard is a fine-grain movie film with a special anti-halo coating which im-

proves the quality of the finished picture by eliminating glare around highlights in the scene. The 85-cent list price includes Federal Excise Tax.

A new fine-grain panchromatic film for use with the Uniflash and all other Univex cameras is called the OO-P and is available for immediate delivery. The list price is 20c per unit. It has a Weston speed rating of 64 Daylight and 32 Tungsten.

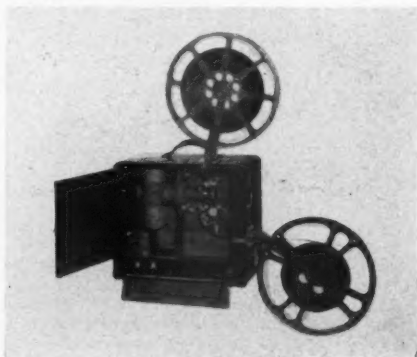
Other faster film ratings of Univex films as recently announced are:

	Day	Tung
OO-C (for Uniflash)	50	24
236 SS (for Mercury I and Corsair I)	50	32
100-UP (single 8mm movie film)	24	12
100-S (single 8mm movie film)	12	0

New 16mm Sound Projector

A sound projector featuring "rock-still" pictures made possible by a new design intermittent mechanism has been announced by the Kolograph Corporation, 223 West Maryland Street, Indianapolis, Indiana. The new intermittent runs silently in oil and is the foundation around which the projector is designed. It is guaranteed for life against all defects and wear, and prevents most film wear and torn sprocket holes.

A cooling system has been developed which permits the unit to be used with a 1250-watt lamp, without burning the film or causing the appearance of a globe "door knob." The projector has been designed for use with either an AC or DC 117-volt source.



A 2-inch F:1.6 coated lens is standard equipment but any other focal length can be substituted. Frequent program interruptions can be avoided as the unit will accommodate 22-inch reels holding up to 4400 feet of film.

The lens mount is hinged for ease in cleaning the aperture, and the framing lever moves the entire optical system. A tilting mechanism is also incorporated.

The response curve of the amplifier is substantially flat within 1/2 db from 30 through 9000 cycles, and a 15-watt 12-inch permanent magnet speaker assures ample volume. A

special tone control is provided which incorporates a "high-low" filter together with a bass boost rather than the more common potentiometer-condenser arrangement.

The unit is portable and comes in two cases that are finished in top leather. Complete literature and cables, together with microphone and desk stand are included. Available shortly at dealers.

Printing Easel

The Multi-Printer is a new type easel that incorporates several features that were never available before. The base is a heavy Zamak casting with rubber feet to prevent slipping. Slotted legs are provided to tilt the easel for 2-way distortion control. A beveled border frame gives light dispersion and radiused corners frame each exposure. Disappearing register pins take the worry out of curled paper.

The easel was designed with color printing in mind and has accessories that aid in the making of duplicate prints.

Furnished in 8 x 10-inch size only, as 80% of all commercial printing is in this size, the Multi-Printer sells for \$5.85 list. Accessories

come in three sets: Set No. 1, consisting of equipment for making four 4 x 5 prints on one sheet with light trap spider, four covers, etc., sells for \$4.75; Set No. 2, a single I-beam and eight hinged doors for exposing "miniprint" size or making test strips, \$5.25; and Set No. 3, for dividing into two 5 x 8 prints, \$3.75. The Multi-Printer Easel and Accessories is available at all dealers or through the manufacturer, Grover Photo Products, 1148 South Olive Street, Los Angeles 15, California.

Kodaflector Senior, Model 2

An "ambidextrous" lighting arrangement for indoor picture taking, which provides two reflectors for flood lamps, both capable of swinging horizontally or vertically on easily adjustable arms, is now available in the Kodaflector Senior, Model 2.

In addition to the greater flexibility of the arms, further improvement is offered over previous models, in that the legs are screwed into the base rather than being held by friction. Kodaflector Senior, Model 2, is applicable to amateur and professional still and motion picture filming.



1 1/4 inches..\$14.50
2 1/2 inches.. 18.75
4 inches.. 22.50

Irrespective of number of elements. Special quotations on larger sizes.

**Get sharp contrasts and definitions
LENSCOAT YOUR PREWAR LENS**

This wonderful treatment has definitely proved itself to be invaluable. It's here to stay, here to give you more speed—freedom from flare and ghost images—better contrast and definition. Every lens is improved by this new process. A Lenscoating surface is as hard as the original lens and it won't scratch—every camera, enlarger and projector lens should be Lenscoated for the finest results. Lenscoating is safe, new, economical—proven!

Send me your lens, or your camera, and I'll treat it with Lenscoating and return it to you within five days. All work is guaranteed, your property is insured while in my hands.

HENRY



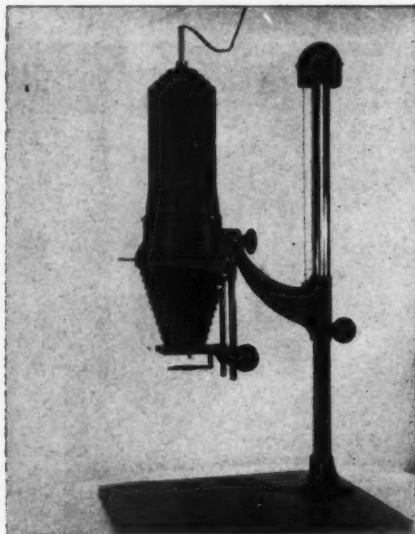
HERBERT

Camera and Photo Supplies 485 Fifth Ave., New York 17, N. Y.

A Condenser Enlarger

The Skyview Condenser Enlarger pictured below is a product of the Skyview Camera Company, Olmsted Falls, Ohio. It is known as the Model DGE-4x5 and is made of aluminum, brass, and steel with all parts corrosion-proofed. The painted parts have a high-temperature baked finish and the brass and steel parts are chrome plated.

Some of the features incorporated in this enlarger are: A lamphouse that gives dust-tight



heat dispersion and contains a permanent light adjustment; Universal negative carrier that handles negatives up to 4x5 inches, with glassless inserts for popular sizes (Glass inserts are also available); Front board that will take a 4x5-inch Graphic lens board; Focusing by double guide rods; DuPont Fabricoid bellows; Steel spring counterbalance; Swivel housing arm; and a base board of 5-ply plywood, 18x24 inches.

The Skyview is offered by dealers or you may obtain more information directly from the manufacturer at the above address. The price was not available at the time this went to press.

Kodachrome Slide:

Colorful San Francisco is the title of the newest Wesco Kodachrome Slide Series to be released by Western Movie Supply Company, Inc., 28 Geary Street, San Francisco 8, Calif.

This release is furnished in a 12-slide self-viewing panel from which the slides may be removed for use in either viewer or projector. It is a splendid addition to your files and can be used as an expander to fill out your own scenes with shots that you may have missed.

Previous Wesco releases included The Great West; Hawaii; Alaska; Mexico; and Guatamala.

Slide File and Viewer

A handy electric switch-controlled viewer that is contained in your File Chest certainly is an aid to proper filing, selection, and projection of your slides.

The Technical Devices Corporation market a combination just like this under the name of Fodeco Viewer Slide File. The unit contains metal compartments with felt cushions and metal slide rests for angle-setting of slides for identification, as well as the above mentioned

viewer. It comes with removable index cards and slide compartment numbering strips in a library-brown wrinkle finish.

Fodeco Viewer Slide Files are sold by all dealers and the Model 155 (illustrated) holds 210 paper-mount slides and retails for \$6.75; Model 255 with a capacity of 510 paper-mounts, retails for \$9.75.



Another product of this manu-

facturer is the Fodeco Viewer Film File, for the storage of 1500 miniature negative frames, in strips of four, in transparent jackets. This file has the same type built-in viewer of the other models. The Fodeco Viewer Film File sells for \$6.75 at most dealers. Free descriptive folders may be obtained from Technical Devices Corporation, Eagle Rock and Beaufort Avenues, Roseland, New Jersey.

A Fine-Grain Developer

Without fanfare or super-huckstering we have come upon a fine-grain developer which, if it lives up to all that is claimed for it, will be the Nirvana which a number of us have been seeking in our negative processes. It will at least bear watching and experimentation in our own darkroom. The products are known as Von-L Developers and are a researcher's solution to his own vexing problem.

While engaged in electronic research, Dr. R. H. Von Liedtke was faced with the problem of photographing a very faint image, or trace, on an oscillograph screen. Even the F:0.5 special lens that he was using would not provide an image that could be resolved with the available developers. To continue with his research he had to first compound a developer which would perform the work that was required of it. That he succeeded is evident from the fact that Von-L developers played an important part in the Atomic Bomb research program during the war and at the present time. The Mon Blanc Chemical Company, Fort Wayne, Indiana, the manufacturer of the developers, has received a Government Citation for their part in this program.

In the field of strobe lighting the use of these developers is indicated. A prominent strobe engineer has personally completed a number of tests with this developer for his own use and information.

Some of the claims for Von-L developers are: **Ultra Speed**—making it possible to use all black-and-white films at speeds 10 times greater than the ratings placed upon them by the manufacturers of film and photoelectric-cell type exposure meters. Films rated at 24 in ordinary fine-grain developers can be used at 240, films rated at 100 can be used at 1000, etc.; **Fine Grain**—in addition to increasing the film speed ratings, Von-L developers produce negatives of finest grain, great detail, remarkable brilliance, and unusual hardness. All films, including ultra-fast emulsions, developed in Von-L are capable of producing prints at tremendous enlargements; **Detail**—infinite detail in highlight and shadow is rendered by these developers.

One gallon of developer will process as much as 7500 square inches of film without any change in developing time or in gamma. This makes it economical to use and takes the guesswork out of processing.

The prices on the various developers are as follows:

Amateurs

2 oz. S-35 (makes 1 quart) \$3.00
4 oz. S-35 (makes 2 quarts) 5.50
For all types of film where absolutely grainless negatives are desired.

2 oz. Gold XX (makes 1 quart) \$2.50
4 oz. Gold XX (makes 2 quarts) 4.50
For 35mm, roll, and all cut film.
Paper Developer
16 oz. (mix with water up to 30-1) \$2.25
Miracle Fix
16 oz. (makes 1 gallon) 1.35

Commercial

12 oz. Gold XX for 35mm and roll film (makes 1 gallon) \$6.00
12 oz. Gold XX for cut film (makes 1 gallon) 5.00
12 oz. Paper Developer (mix with water up to 30-1) 1.50
16 oz. Miracle Fix (makes 1 gallon) Packed 24 bottles to a case 1.35

Further information regarding these products can be obtained from the manufacturer or from Von-L Sales Company, Suite 556, 35 East Wacker Drive, Chicago 1, Illinois.

DuPont Expansion

New facilities for the coating of photographic paper will soon be in operation at the DuPont Company's plant at Rochester, N. Y. Installation of equipment is now completed in one of two new paper coating and drying tunnels and final adjustments are being made prior to the start-up of regular production.

In addition to the paper making expansion, DuPont is planning on enlarging their photographic plant at Parlin, N. J., where x-ray and motion picture film is made.

NOW! PRINT WASHING TIME ONLY 5 MINUTES WITH HYP-A-MIN NO RUNNING WATER

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HYP-A-MIN IS SPEEDY!

While ordinary washing takes a full hour, washing time with HYP-A-MIN takes less than 5 minutes. Equally efficient for film, contact or enlarging papers, Ansco color, Printon, or Ektachrome—amateur or professional.



HYP-A-MIN

IS CONVENIENT

Individually sealed in colored cellophane. Just tear off one tablet, dissolve it in 16 oz. of water, and presto!... enough solution to treat six 8 x 10 prints or the equivalent. A complete package makes sufficient solution for treating 700 5 x 7 prints.

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IS INEXPENSIVE!

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HYP-A-MIN IS SAFE! ... NO SLUDGE • NO STAIN • NON TOXIC

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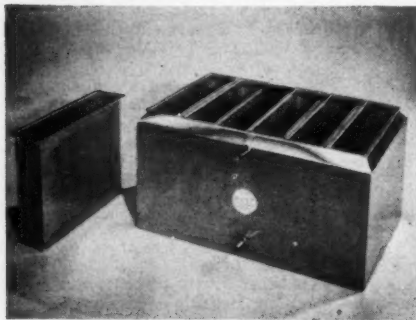
ROBELY LABORATORIES, INC.

DEPT. 2 475 Fifth Ave., New York 17, N. Y.

Color Developing Units

Made by Best Metal Products, 3105 Alhambra Avenue, Los Angeles, California, who are makers of stainless steel developing tanks, these new Best Metal Color Developing Tanks designed for Ektachrome and Ansco Color processing come in several models.

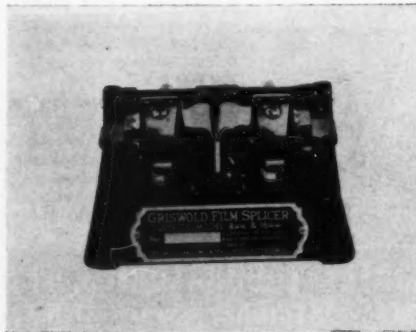
There are two 4x5-inch models. The first, designed for Ektachrome, comes complete with 5 solution tanks, each of which holds one-half



gallon of solution with the sixth cell for use as a washing unit. The other 4x5-inch model contains 8 solution tanks which are required for Ansco Color work. An 8x10-inch model, for each color process, is also available. These tanks also take 5x7-inch film holders. The wash water constantly circulates around all solution tanks in these models, as in all Best tanks, thus maintaining uniform temperature throughout the entire developing process. For further information regarding these tanks address the maker at the above address.

Film Splicer

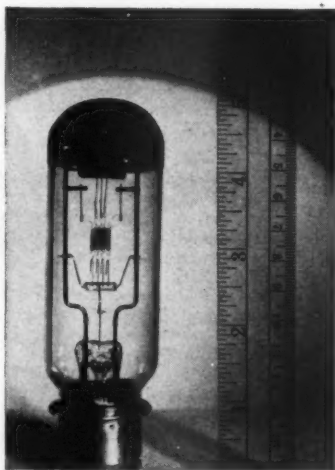
The Griswold Film Splicer for 8 and 16mm film is available for immediate delivery from your dealer or Camera Specialty Company, 50 West 29th Street, New York 1, N. Y. It is a substantial splicer for 8 and 16mm film and features a stationary double shear blade that is located over the center of the base, on each side of which is a swinging film clamp. On the lower jaw of each clamp is attached a



shear blade to act in conjunction with the stationary double shear blade so that a section of film placed in the right film clamp may be cut by the blade carried by the left clamp and a section placed in the left film clamp may be cut by the blade carried by the right clamp, thus the two sections of film after shearing will overlap the width of the stationary double shear blade. The emulsion scraper is provided with a blade having eight edges. As one edge is used at a time, much service can be had from a single blade. A guard is attached to the upper left jaw to prevent applying cement where not needed and attached to the upper right jaw are the springs which press the sections of film together after applying cement. Regular finish is black enamel and nickel. List price \$15.00.

Slide Projector Lamp

A new high efficiency tungsten filament lamp for slide film projectors that brings definite advantages over those now in use is available from the Westinghouse Electric Corporation. These improvements are: 1—Forced ventilation is not required to cool this lamp; 2—The eight element biplane filament assures brighter screen illumination; 3—The float mounting of the filament assures a more rugged lamp; 4—The slightly larger bulb diameter gives satisfactory lamp life with very little light depreciation throughout the life of the lamp.

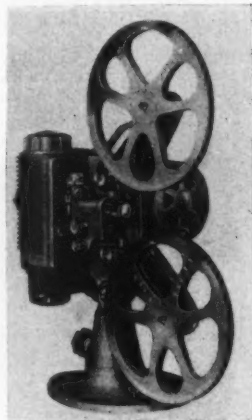


Essential data on this new lamp are: 300 watts, 115, 120, 125 volts, T-12 black top bulb, medium pre-focus base, C-13D biplane filament 6.7mm wide by 6.7mm high, 25 hours lamp life, 25 lumens per watt, $2\frac{3}{16}$ inches to light center, and 5 inches over all length.

Further information on this projection lamp may be obtained from the Lamp Division, Westinghouse Electric Corporation, Bloomfield, New Jersey.

Cinematic Projector

A completely geared drive and 750-watt projection lamp capacity is featured in this model being marketed by Universal Camera Corporation, 28 West 23rd St., New York 10, N. Y.



The projector is made of die-cast metal, has a convenient carrying handle on the top, and a tilt control in the base. The optical system comprises a removable condenser and an F:1.6 Superlux coated Universal lens, together with an adjustable reflector. Projection lamps of either the T-10 or T-12 type are interchangeable. The top of the lamphouse is removed for lamp replacement.

The pilot lamp stays on until the projection lamp is lit and all operating controls are centered for operation from the rear of the projector. These controls consist of the following: Forward; Reverse; Rewind; and Still projec-

tion. All threading operations are done from the side of the projector and a turn of a knob opens or closes the film gate. A speed control is furnished so that proper adjustment can be made for varying line voltages. The Cinematic 8mm Projector sells for approximately \$120.00, without case, and further details may be obtained from the manufacturer.

Timer

Blink-O-Time is the name of two new models being distributed by Camera Specialty Company, Inc., 50 West 29th Street, New York,

N. Y. These timers feature solid silver contacts, over five feet of rubber covered cord with plug, no-mar finish, and automatic timing. Model 1 blinks at one-second intervals; Model 2 not only blinks, it also buzzes. The red jewel blinker is safe



and the mechanism is laboratory tested for true performance. Model 1 sells for \$5.50 retail, and Model 2, \$6.95. Immediate delivery is promised.

COLOR PHOTOGRAPHS WITHOUT COLOR COSTS

It is truly simple to give color magic to dull black-and-white prints. Even if you have never colored a photograph before, you will find that Marshall's Photo-Oil Colors are so easy to use that you will create glowing life-like effects the first time.

Marshall colors are transparent; the highlights and shadows of the original print shine through, giving the appearance of actual shading.

Marshall colors, named for the things to which they refer (Lip, Cheek, Flesh) are applied with tufts of cotton. For small areas a

bit of cotton twirled on a toothpick does the trick. Each Marshall set contains a FREE instruction booklet giving complete information on the application of the colors and the exact colors to use for various purposes such as blonde or red hair, grass, tree trunks, brick walls, etc. . . . in fact EVERYTHING to give you the "know-how" for perfect results. YOU CANNOT RUIN A FAVORITE PRINT WITH MARSHALL'S PHOTO-OIL COLORS. You can always remove the color and begin again. For amateur or professional Marshall oils assure brilliant natural hues at a cost LESS THAN ONE CENT PER PRINT.

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- NO SPECIAL SKILL NEEDED
- NO ARTISTIC ABILITY REQUIRED
- NO COLORS TO MIX
- NO BRUSHES NECESSARY
- CHANGES EASILY MADE

Sets are priced from \$1.25 to \$5.85

Marshall's Photo-Oil Colors

Dept. C, 167 North 9th Street, Brooklyn 11, N. Y.

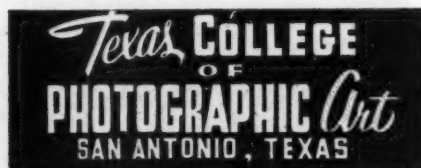
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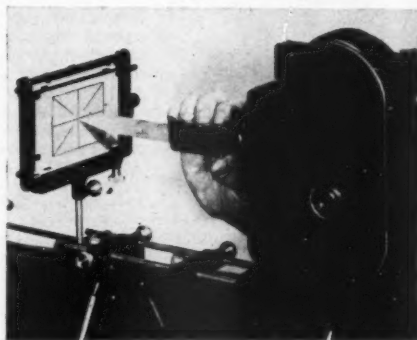


"ONE BLOCK FROM THE ALAMO"

Title Aligner

Amateur movie makers will be glad to learn that Bardwell & McAlister, Inc. of Hollywood, manufacturers of the Mult-Efex Titler for home movies, have perfected a device which makes it possible to align titles horizontally and vertically. This new product is the Mult-Efex Aligner.

As shown in the illustration, one end engages with the lens mounting of the camera while the other pointed end finds the centerline of the



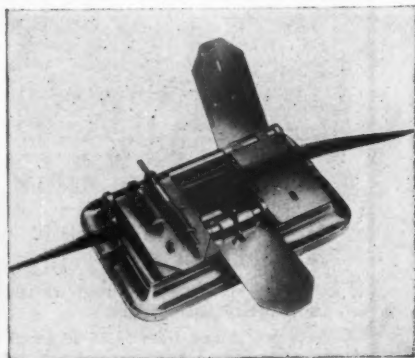
title frame. It fits all lens mounts on any 8mm or 16mm movie camera and is constructed so that no part of it can touch the lens while in use. This accessory can also be used for aligning small objects which are being photographed at extremely close range.

The Mult-Efex Aligner comes as an added accessory with the Mult-Efex Titler at no extra charge, but will be sold separately for use with other makes of titlers. It is made of steel and fibre.

Film Splicer

The Craig Senior Splicer makes its post-war appearance in a slightly modified and improved form, the manufacturers, Craig Manufacturing Company, announce.

Known for its splices guaranteed to 1/1000 of an inch accuracy, the Senior Splicer is now presented on a one-piece cast metal base which replaces the former hardwood base. In



addition, a catch lock has been incorporated in the left hand film holding plate which holds the film strip securely throughout the entire splicing operation.

The Craig Senior Splicer accommodates all 8mm and 16mm sound or silent film and makes dry splices, in four simple steps, that run smoothly through the projector without noise or flickering. The splicer itself is finished in polished chrome and the base is black. Retail price is \$15.00. Further information may be obtained from Craig Manufacturing Company, 1823 So. Hope Street, Los Angeles 15, Calif.

Gadget Bags

Two new sized models have been designed and placed on the market by Emmet of California, in addition to their other popular models which have been used by professionals and amateurs for years.

No. 1191—(shown second from the left in the accompanying photo) is a medium-sized bag constructed of top grain cowhide and will accommodate 2 1/4 x 3 1/4 press cameras. This bag will also fit all other medium-sized movie and still cameras. It retails for \$27.95.



No. 1190—(extreme right) is a small-sized bag of top grain cowhide designed to contain all small and medium-sized movie and still cameras. It sells for \$11.95 retail.

The illustration shows the relative sizes of Emmet's complete line of camera gadget bags. From left to right they are: No. 536, the 4 x 5 Graphic gadget bag retailing at \$34.80; No. 1191, described above; No. 518, a bag for medium and small cameras which has extra outside and inside pockets and retails for \$16.95; and No. 1190, also described above.

Light Stand

The new Goschen Light Stand is a heavy-duty unit made in two sections. It can be extended to a height of 10 1/2 feet and telescoped for carrying to 3 1/2 feet. The extension rods are copper finished and the cross rod accommodates an extra reflector thereby making the unit a two reflector stand. The stand is available in four sizes: 8 ft. at \$2.75; 8 1/2 ft. at \$2.95; 9 1/2 ft. at \$3.15; and 10 1/2 ft. at \$3.50. They can be obtained from G. Genert, Inc., 20 West 22nd St., New York, N.Y.

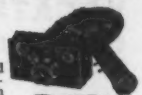
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5	58	58	8.45
6	68	68	9.75

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Combination Lens Shade and Filter Holder
Verified Value, \$2.75. **\$1.98**
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Verified Value, \$6.50. **\$4.49**
Your Cost.....
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Verified Value, \$5.50. **\$3.89**
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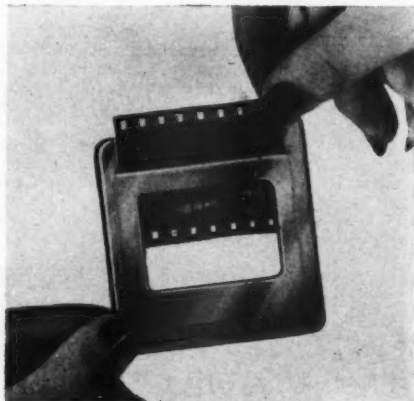
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Plastic Slide Mounts

Speedymount is the name of this new plastic slide mount that is molded from non-warping material. To mount a slide all that is necessary, it is claimed, is to insert the film in the groove of the mount as depicted below and the job is done.

Honestly, if someone comes up with a simpler method it will have to be done in the camera during exposure, or in the developing tank while the film is being processed, it seems.



The film is held firmly by the mount yet it can be removed and replaced at any time the user desires. No cement, no tongue-twisting, no finger-crossing. That just about eliminates cussing, too, doesn't it?

The manufacturer, Craftsmens Guild, 6916 Romaine Street, Hollywood 38, California, have priced this item at \$2.50 per box of 50. They are available in 35mm single—or double-frame and Bantam sizes. Try your dealer first before writing to the Guild at the above address, he should have them in stock.

A.C. Flash Unit

A new A.C. operated electric flash unit has been placed upon the market under the trade name of "Super Lumen." It is made by Urell, Inc., of 1410 North Vermont St., Los Angeles 27, Calif., and provides a light output of 1/5000-second duration at 23,500,000 lumens, with a minimum life capacity of 10,000 flashes.

The unit is housed in a crackle finish steel case with built-in cable locker and bulb holder. The instrument panel is recessed and has no projecting parts. A positive indicator light shows when the unit is ready for operation. The lamp is of the sealed-beam type containing a GE FT 220 flash tube and a self-contained reflector. The reflector housing is designed so that it may be held by hand, tripod, or battery case. An extra outlet is provided so that two lamp operation may be used if desired. The lamp has a balanced color temperature which permits its use with daylight color film. For further information regarding this unit address the manufacturer direct.

Low-Priced Portable Screen

To satisfy the demand for an economically priced screen, especially for the 8mm field and the slide market, Radiant Manufacturing Corporation has designed a tripod model which will be known as the Model "Q".

A feature of this newest Radiant Screen is a self-locking lowering and raising device on the extension rod, for easy adjustment in screen height. The new Model "Q" is portable, a curved metal handle making it easy to carry. The screen can be set up anywhere since the tripod legs are so constructed as to be easily adjusted to various heights and positions.

The new tripod model is manufactured in the 30x40 and 40x40 size to accommodate distances of between 10 to 15 feet between projector and screen. For further information write to the Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.

Slide Projector

The Star D 120 Projector has been designed to accommodate the popular 2 1/4 x 2 1/4-inch square film size transparency. It will project a 60x60-inch screen image with an intensity of 12 foot candles with its 150-watt lamp. Either a 5-inch F:3.5, or an 8-inch F:4.5 lens can



be obtained with the unit as the user desires. For those who also have 35mm transparencies, a 35mm adapter is also available. For price and delivery see your dealer or write to the manufacturer direct.

Bantam Synchronizer

Another model of the Kalart Automatic Synchronizer has been developed for the Bantam F:4.5 and F:5.6 models. The unit for this small-size camera is priced at \$19.90 complete, including all taxes, at your dealer. Excellent for "snap shooting" and for color, the Compak Automatic is small enough to fit into the coat pocket. Its operation is entirely mechanical and, since the batteries are not used to trip the shutter, full battery power is available to fire the bulbs for at least six months.

For the Bantam Special with an F:2 lens, Kalart recommends the Master Automatic Speed Flash which accepts standard base bulbs and has a provision for extension and multiple lighting. The price of this unit is \$24.50, including tax. If further information is desired write directly to the Kalart Company Incorporated, Dept. 26-J, Stamford, Conn.

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Tripod Head

Kodak's new Turn-Tilt Tripod Head is made with felt-to-polished-metal clutches and can be adjusted so that the weight of the camera is counteracted by the friction of the felt against the metal. The head may be tilted and panned with smoothness, or left standing in any position without locking or unlocking. Once adjusted or "balanced" for operation with any individual camera, the turn-tilt head never requires any further adjustment, it is claimed.

The Kodak Eye-Level Tripod is a companion piece to the tilt-head. It is made of aluminum and weighs two pounds. Adjustable to any height from 22 1/2 inches to 60 inches, it is stable at all levels. Three-section legs are provided with removable rubber tips over spur points. A quarter turn is sufficient to lock the legs at any desired height. This tripod is intended for use with either still or movie cameras.

Portable Electroflash Unit

A re-designed portable electroflash unit with convenient arrangement of all controls on one end of the case has been announced by Wabash Corporation, a subsidiary of Sylvania Electric Products, Inc.

The new model, resembling a piece of hand luggage, has been designed for press and night club photography and weighs 12 pounds. An OA5 trigger tube is built into the flashgun and insures positive triggering of the circuit, a safeguard against flash failure. Designated the No. R1142, the unit is capable of a maximum flashing rate of 6 per minute and can be flashed approximately 150 times before a battery re-charge becomes necessary. The unit consists of:

1—Flash gun, containing ignition device, R4330 flash tube, and reflector. The gun barrel is 12 inches long and the reflector 7 1/2 inches in diameter.

2—Power pack, containing battery and equipment, with dimensions of 7 1/2 x 7 1/2 x 4 1/2 inches, and a 5 1/2-foot power cord to connect pack to flash gun.

3—Trip cable, 1 foot long, with push-button.

4—Synchronized shutter cord 3 1/4 feet long.

Accessory equipment obtainable includes: Phototube triggering mechanism, special mechanical synchronizers, and interconnecting cables. A battery charger is also available for this unit. List price of the new model R1142 without accessories is \$190.00, plus Federal Excise Tax. Further particulars may be obtained from the manufacturer if your dealer cannot supply them. Address the Wabash Corporation at 345 Carroll Street, Brooklyn 31, New York.

Technique of Football Studies

The technique of making motion picture studies of football games for coaching and instruction purposes is the subject of a free pamphlet now being offered to all coaches and athletic instructors by the Eastman Kodak Company.

Opening with a discussion of the equipment required for filming college and high school games, the pamphlet, "Football Studies by Mo-

tion Pictures," offers hints on daytime filming from the technique of picturing football games at night.

The best point of view, correct exposure, and the matter of suitable projection equipment, are also covered in the pamphlet. A copy of "Football Studies by Motion Pictures" will be sent without charge on request to Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

Brand 17 Camera

A universal 4x5-inch camera for use in both press and view photography is being introduced by the Brand Camera Company of 500 West Washington Blvd., Los Angeles 15, California.

The new camera, known as the Brand 17, takes 4x5 film or plates and is quite flexible, as the illustration will show. It is light enough



for press use as it weighs only five pounds. All adjustments have been made convenient for fast action.

View camera users will find many additional features, including extra long 17-inch bellows, easy focusing, tilts and swings, and reversible camera bed and rotary back. For more information write the maker at the above address. Price had not been established at press time.

Kodalith Film Type II

Kodalith Orthochromatic Film Type II—a new aid which offers many advantages to photolithographers—has been announced by the Eastman Kodak Company.

Featuring a high degree of dimensional stability, the new film offers 50 per cent increased speed.

It has greater development latitude.

The dot etching characteristics have been greatly improved.

It will lie flat without buckling or wrinkling both in processing solutions and when dry.

Its emulsion is such that exceedingly fine scribing lines can be made on the film if desired.

Packaged in all standard Kodalith Sheet Film sizes, and in rolls up to 48 inches in width, Kodalith Orthochromatic Film Type II is coated on an .0055-inch antihalation base. It is obtainable only through Kodak Graphic Arts dealers.

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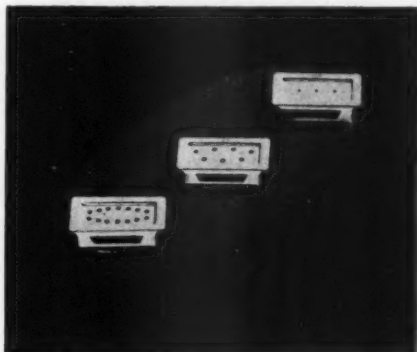
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Meter Accessory

A means of measuring higher levels of illumination through the use of three new clip-on type multipliers has been announced by the General Electric Company. These multipliers will extend the range of all DW-48 and DW-58 exposure meters up to 7000 foot-candles.

To use the multipliers on G-E exposure meters it is only necessary to remove the hood from the meter and clip on the multiplier.

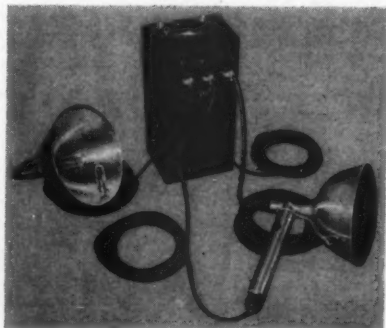


This method of measuring exposure is known as the "incident-light" method, and is increasing in popularity among professional photographers.

The incident-light multipliers are available in three ratios which will measure light up to 700, 1400, and 7000 foot-candles respectively; they may be obtained through photographic dealers for \$.70 each.

Electronic Flash Unit

As a portable high-speed flash unit the Electronic Repair Labs product is not hard to take along. The weight, which is a mighty important factor, has been kept down to 25 lbs., yet it is a two lamp outfit. They use Sylvania R4330 photoflash tubes to provide the illumination and these elements are color corrected, and capable of approximately 10,000 flashes with a flash duration of 1/5000-second. The unit has two replaceable modeling lights with "off-on" switch on gun barrel; two shutter outlets, for solenoid type and sync-shutter type, built into the gun



barrel; built-in synchronization; requires no batteries for firing, and has a charge indicator. Operation is on 110-volt alternating current. The price complete as shown in the illustration is \$265.00 plus Federal Tax. At your dealer or write Electronic Repair Labs, 102 Flatbush Ave., Brooklyn 11, New York.

New Address

Sturr Industries, Inc., specialists in lens coatings, have moved to 503 Washington Avenue, Belleville 9, New Jersey. At this new location, Sturr will have complete facilities for removal of scratches and fungi from lens surfaces, recementing and aligning of elements. Write to Sturr for complete information on all their services.

Universal's Buccaneer

Another model in the entirely new line of cameras that are being offered by Universal Camera Corporation, 28 West 23rd St., New York 10, N. Y., is the Buccaneer. This camera is one of the 35mm double-frame type, equipped with an F:3.5 coated anastigmat lens that is coupled, in the camera, to a combination range and view finder. The range finder is of the superimposed type and focus can be obtained from 3 feet to infinity. Two adjustment knobs are provided for focusing—right and left-handers can both be satisfied. The shutter has five speeds from 1/10 to 1/300-second, plus time and bulb, and has an auto-



matic interlock so that exposures can not be made if the lens tube is not extended; if the film has not been advanced after an exposure has been made; or if sufficient leader has not been spooled when loading film.

A retractable lens mount is provided, together with built-in flash synchronization and a provision for cable release attachment on the body shutter release. The body of the camera is plastic and the back is removable for loading. A built-in extinction-type exposure meter, built-in exposure calculator, automatic counter, and a film reminder round out the desirable features incorporated. The price is \$65.00.

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MOVIE RELEASES

THE PRINCETON Film Center offers a number of films free to manufacturers, trade associations, churches, civic clubs, engineering societies, schools, etc., except for shipping charges. Among the latest features that they have available are:

MAGAZINE MAGIC—a full-color sound production that runs 38½ minutes on a 16mm projector. It is the story of the Curtis Publishing Company and shows the entire process of bringing a magazine into being. From the planting of pulpwood seedlings to the delivery of the finished copies to the reader, each step is illustrated in detail. Not a technical picture, it was designed for the entertainment of all age groups from junior high school to adult audiences.

THE MAGIC OF COAL—From the dank, steamy jungles where coal was formed—through all the phases of modern, mechanized mining—to the research laboratories in which the miracles of by-product chemistry are performed—here is the whole pictorial past and present of coal, America's chief source of industrial power. This film was produced by the Bituminous Coal Institute, runs for two reels (20 minutes), and is 16mm sound.

For booking dates and further information write the Princeton Film Center, Princeton, New Jersey.

BASED on the story, "The Stage to Lordsburg," and filmed in awesome Monument Valley, John Ford's **STAGECOACH** brings to the screen a gripping story of pioneer courage—of the brilliant heritage that has descended to young Americans from men who fought and hewed a nation out of a wilderness. It, too, is a saga of brave women who went with them to bring a home and family to lonely desert outposts.



Two women and seven men portray the strange group of passengers thrown together in a lonely stagecoach as it creaks and rocks over the undulating sea of wasteland behind six galloping horses. Nerves become taut as the party approaches the area in which Geronimo and his raiding bands are active. Suspense is maintained to the end and your audience will be

thrilled and filled with praise at your showing. The film runs ten reels, features John Wayne in his first outstanding role, Claire Trevor, Thomas Mitchell, John Carradine, Andy Devine, Donald Meek, and George Bancroft. It is 16mm sound and is exclusively distributed by Commonwealth Pictures Corp., 729 Seventh Ave., New York 19, N. Y.

THE WINNERS of the recent annual motion picture contest of the American Humane Society are:

First Prize—\$150.00—Mr. Walter Bergman, 30 Alta Dr., Mt. Vernon, N. Y., for his 16mm Kodachrome **SQUEAKY'S KITTENS**.

Second Prize—\$100.00—Mr. John C. Sherard, 29-30 East 30th St., Kansas City, Mo., whose 16mm black-and-white **TAR BABY** got the nod.

Third Prize—\$50.00—Mr. Chas. H. Benjamin, 517 Flushing Ave., Brooklyn, N. Y. This was a Zoological movie in 16mm Kodachrome entitled **SAPARI**.

In making the announcement of the awards, Leo J. Heffernan, Chairman of the Judges for the contest, made the following appeal.

"For several years I have been acting as judge with four others who have been asked to name the winners in the motion picture contest of the American Humane Society. The reason that I have been asked to sit in on the judging is that I have made motion pictures on an amateur basis over a period of years and the directors of the Society thought that someone should represent the amateurs on the board of judges.

This has been fine for me, and I have enjoyed the work but, at the same time, I have felt like getting out and prodding the amateurs who submitted films in the contest—not only those who submitted films, but also those who have not taken advantage of the opportunity to win one of the substantial prizes that have been offered.

The contest has been successful in arousing interest among the amateurs, it is true, but what the movie makers have been slow to see is that there is no reason in the world why they cannot concentrate their movie activity on a film which is made with this contest in mind. What better subject could one have for a so-called home movie than the kind treatment of animals?

Almost everyone has a pet right in his own home who could be called upon to enact the leading part in a story which would be highlighted by the principles of training and loving care of pets which are advocated by the Humane Society—and the film need not be dull because it is on such a high plane. In fact, the society is seeking films which are entertaining and which are of interest to audiences generally, not teaching films especially. All a movie maker needs to do is plan his film in such a way that it will come within the scope of the aims of the Society.

One movie amateur has done exactly that and with startling results. Walter Bergman, ardent movie amateur of Mt. Vernon, N. Y., has submitted two entries to the board of judges, one this year, and one last year—and both entries have won first prize. Last year the first prize award was \$100—and this year the first prize





was upped another \$50 to make a grand prize of \$150, so it can be seen that making movies with an eye cocked in the direction of the Humane Society Contest might very well be a way of paying for many rolls of movie film.

Contrasting Mr. Bergman's system with that of the other contestants, most of whom submitted their films simply because there were some shots of animals in them, shows the difference between the astute and the hit-or-miss filmer. This does not mean that the judges might go overboard about a film made by a casual filmer. We want everyone to get into this contest. But it does seem to me that filers should roll up their sleeves this summer and plan their movies, or at least *one* movie, with this contest in mind. You will be so much more likely to win if this movie conforms in some measure to what the Humane Society is looking for in amateur movies."

The board of judges for the contest just past were: Leo J. Heffernan, Chairman, Dr. Irene Cypher, Miss Louise Branch, William Bridges, and James M. Ross.

THIS month's offerings by United World Films, Inc., are a bit on the heavier side as they range from drama, through mystery, to music.

First on the list we find an excellent drama for the mature audience. The cast that clicks are together again in this one—Edward G. Robinson, Joan Bennett, and Dan Duryea. For eleven reels they wring every bit of emotion out of each minute of viewing time as they portray



a man driven to the point of murder by betrayal of all his dreams, a worthless woman, and her worse-than-worthless man. **SCARLET STREET** is the title, No. 2699 is the catalog number. For rental rates you will have to apply to United.

BECAUSE OF HIM is about a stage-struck waitress who cuts corners to get into a play. Deanna Durbin, Charles Laughton, and Helen Broderick are the principals in this one. Durbin warbles "Lovers," "Danny Boy," and Tosti's "Goodbye." It runs for nine reels, is considered a family picture, and is cataloged under No. 2700.

A mystery with music, containing eleven Gilbert and Sullivan tunes to delight the listener while viewing the film, and to cause him to whistle them repeatedly after the showing is over, is the tip-off for **GIRL ON THE SPOT**. The audience is "in the know" as a beautiful young



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singer is falsely suspected, while the real culprit goes undetected until the unmasking just before The End. Lois Collier and Jess Barker star with



melodies from H.M.S. Pinafore, Pirates of Penzance, Patience and the Scrocker. Listed under No. 2703 it is family entertainment that runs for seven reels.

All the above films are 16mm sound. For rental rates and availability send your request to the nearest United World Films, Inc., library or address them at Rockefeller Center, New York 20, New York.

THE latest bulletin from the Office of Visual Education, Central Washington College of Education, Ellensburg, Washington, contains a listing of the most recent additions to the library of that organization, as well as a caution to remember to arrange for film service for the coming school year. They offer four plans which are especially designed to meet most school needs. For catalogs and further information address CWCE at the above address.

A GUIDE to church use of movies has been published by Bell & Howell Company, 7300 McCormick Road, Chicago 45, Ill. It is titled "Teaching Eternal Truths" and covers such subjects as how and when to use visual aids in church programs, the selection and procurement of films and slides, the making of local church films, and the choice and operation of equipment. A helpful reading list, selected by authorities in the field of religious education, is also included in the booklet.

For further information concerning this new booklet write to the Educational Division, Bell & Howell Company at the above address.

TWO 16mm sound films are available to groups, clubs, societies, and educational institutions from Arthur Bauer Company, Inc., 48 West 48th Street, New York 19, N. Y., who represent the Era Watch Co., Ltd., Bienne, Switzerland.

The films deal with watch making and have English narration. The first, A SWISS WATCH, shows the manufacturing, assembling, timing, and adjusting of watches. The second, THE BALANCE WHEEL, shows the function of the heart of the watch and its use.

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LAST WORD

(Continued from page 10)

refinement and modesty than female models.
Cleveland, Ohio IRENE GUZOWSKI.

• Surprisingly, this was the only letter received supporting Mr. Stanley H. Weston of New Jersey who said (page 8, June MINICAM):

Most of you magazine publishers who publish for the needs of amateur photographers have gone overboard in your endeavor to promote what you call "art" and are constantly setting forth pictures that border on the obscene . . . The great danger of having your magazine around is that there is a temptation for some of the high school students of your family cutting them out, exhibiting them on the high school campus and finding themselves in police court for exhibiting and circularizing obscene literature. . . .

• While it is Mr. Weston's inalienable right to think as he pleases, we are grateful for the dozens of letters sent in by readers who vigorously support opposite views. Space will permit us to print excerpts from only a fraction of those letters.—Ed.

Sirs:

I am sorry Mr. Weston devoted his energies towards the one magazine that really deserves orchids. Had he addressed his views to one of the magazines displayed on another section of the newsstand, he would have accomplished something for society.

Indianola, Iowa ROBT. B. ARBOGAST.

Sirs:

Mr. Weston confuses nudity with obscenity. The nude form is the basis of all art, and the editorial staffs of photo magazines and the Post Office Department both stand guard against display of amateurish effort which might offend the most fastidious. I am convinced that High School students in New Jersey risk no more by carrying photos cut from magazines than by clipping illustrations from their texts on Classic Myths.

Santa Ana, Calif. HOWARD WALTON.

Sirs:

Many photo magazines lately have run pictures that have very poor taste. "Weegee's Wedding" in the June MINICAM is one example. But I've never seen anything obscene in MINICAM—why not ask Mr. Weston for a list so we can judge what he means by obscene?

Seattle, Wash. ROY NICHOLAS.

Sirs:

I hope and believe Mr. Weston is a good, honest, decent parent, but I do not see a problem of obscenity in MINICAM. I do see a problem of maladjustment in people who see obscenity where it is not, who are blind to the rottenness that lies behind much hypocritical "morality."

Madison, Wis. JOHN A. CAPPON.

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MAGIC IN MUSIC

(Continued from page 76)

to something more modern, Gershwin perhaps. Pretty soon you'll be thinking in terms of musical background every time you get out your camera for a bit of shooting. In turn, you will have acquired a wonderful collection of good recorded music.

Album Suggestions

Attractive albums of the "Grand Canyon Suite" (Columbia, Set M-463) can be purchased at your favorite music store. Other suggestions are: "Mark Twain, Portrait for Orchestra," Kern, (Columbia, Set X-227); Music of Stephen Foster, (Columbia, Set M-442); "The Rite of Spring," Stravinsky, (Victor, Set DM-1052); Music of Gershwin (Columbia, Set M-559); A Recital of Modern Music. Compositions of Debussy, Ravel, Shostakovich, Jelobinsky, Gershwin and Levant. (Columbia, Set M-508.)

The Family Picture

Now, back to the family snapshots. There's little we can do with those already filmed. You will have to continue playing "Pop Goes The Weasel" or some other appropriate number and hope the music will pep the audience up. The pictures seldom do.

Instead of that, a little spice and a portion of corn may go over good and be the perfect antidote for your more serious attempt at movie making. In that case, try filming yourself or a friend singing with the voice of Bing Crosby. And just to please the wife or girl friend, suppose they appear in a little movie short making like Dinah Shore, voice and all.

These little attempts won't add any screen credits to Crosby or Miss Shore, but they will afford something a little different to conclude your evening of entertainment as well as furnish a lot of enjoyment while making them.

First, go back to the record file. This time, we'll leave the more serious music

where it is. Just to keep things straight, choose one of Crosby's records. The one of "San Antonio Rose" will do. It has a lilt that makes the action go over nicely in the film, particularly if you get that friend who is a show-off at parties to act it out for you.

The record is going to run about three minutes and you have a roll of film in your camera that will run about the same length of time. With luck you can film all the action on one roll and avoid splicing.

Most important things to remember are: Accuracy in synchronizing action with the record, when to stop and rewind, and when to change camera angles. All of this will require timing of each bit of music and each line of the lyrics of the song. So better write the words down. Let's say the first line runs 11 seconds. Make a note by that line—then time the next one. By experimenting you can time the camera with the length of each line so as to rewind camera between takes.

Camera Angles

When the lines are all timed, work out camera angles and be generous with them. You've read time and time again about breaking down the action from different angles and it works in this case too. For instance, you can break down the action in this sequence something like this:

1. Introductory music. Open scene with close-up of the twirling record on the turntable. Pan slowly to long shot of the actor and pause an instant before the vocal is to begin.

2. Begin song with perhaps the first two lines from this angle.

3. Move in for close-up. Hold for two or more lines, or the remainder of the first chorus, depending on the camera run.

4. Musical interval between choruses. Your actor can do a comic dance to keep action on the screen. Other ideas will develop as you rehearse this part.

Rehearsing

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couple of times, (you're going to be sick
of this tune by the time you are through)
and at the same time, have the actor do
his stuff. He joins Crosby in the singing,
of course. That way, the action will show
up better on the screen. He will also
probably think of some little action to add
as he sings. All cut-ups have some tricks
that aren't too bad.

When you play the record for the third
time, rehearse with the empty camera,
make all stops according to your timing,
and change the angles just as if you were
actually filming it.

Then you are ready to begin shooting.
It should be comparatively easy to yell
"stop" or "cut" if you want to be pro-
fessional about it, rewind the camera,
change angle, stop, rewind, film, stop, re-
verse roll of film, change angle, film, etc.
It's quite simple once you get going—
what's more, it's fun.

Titling

But if you think the filming is fun, just
wait until you show the finished product.
To do justice however, you must have a
title to head this musical masterpiece.
Then too, the title is going to be your cue
for the beginning of the "sound."

A sample set of titles that will suffice,
runs something like this:

1. Opening flash: "Thomas Productions
Presents" (as would MGM). Fade to
2. Butch "Crosby" McSwigg, Singing
"San Antonio Rose." Fade to
3. "Any resemblance of McSwigg and
Crosby is purely coincidental."

You might even run a picture of Crosby
and McSwigg in the background. One
more thing—and this is important. On
the last three or four frames of the final
title strip, take a pin and scratch a tiny
"x" in the upper right corner. That is
going to be your cue to start the record.

Putting on the Show

With production over, titles made,
naturally you are eager to see, and hear,
the finished product. To make the sound
more realistic, the record player should be
near the screen, or if you have an exten-



THE SOUND set-up is quite simple. You'll need a table wide enough to hold the projector and record player. Make sure all switches and controls are within easy reach—and can be turned on and off quickly. If your projector makes too much noise, oil the moving parts. Or, if you cannot find the oil can, turn up the volume on the record player.—*Photo by R. W. Owen.*

sion speaker, that will make everything fine. At any rate, perhaps an assistant should start the projector rolling as you are going to be pretty busy watching for your "sound" cue. The projector rolls, you have the record on the player—turning.. The "x" appears on the screen at the tail end of the title and you set your needle on the record. From then on, it's a race to see which will finish first, the film or the record. If your action due to the filming, overlaps before the sound gets there, cut out a few frames. You can keep this in mind during the filming. In case you have filmed a shot too short, you can slow down the projector. It's better to try synchronizing with variations of the projector speed rather than with the record player as any change in speed of the player changes the tone of the music. You're not going to get it perfect, don't expect that, but it's going to be interesting to try. However, on those occasions when everything is just right, the results will be indeed gratifying.

Now do a film of the wife or girl friend and dub in the latest Dinah Shore record. It can be spliced onto the end of your first try. While the second title is running you can change records. A whole reel can be filmed this way and if things

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Some users wonder if their exposures should be altered to conform with this percentage figure and the increased efficiency of their cameras' optical elements. This is usually not required, for the increased speed frequently runs about 15% or 20%. When it is remembered that a 20% increase represents only 1/5 stop, it is easily seen that the speed differential is so small that it would be overshadowed by inevitable differences in the efficiency of the individual equipment.

On the other hand, coated lenses allow greatly improved results when shooting toward the light, and yield excellent color rendition in color transparencies.—D. Storing.

OUTDOOR COLOR PORTRAITS

(Continued from page 27)

Second, keep the lighting simple. Even outdoors, some photographers manage to complicate it with "hot" metallic reflectors—obtaining a completely unnatural, illogical effect. Generally, one "soft" reflector is adequate for sidelighted shots; for backlighting shots, you may use both of your reflectors—one at left, one at right, with the distance varied for modeling, just as you vary the distance of the lights in indoor portraiture.

Third, choose weather that fits the subject. For a rugged male type, harsh noon-day sun may be just the thing. For a young man, a woman of sunny disposition, an outdoor girl, you'd normally pick direct sun and modify it with a reflector. For a feminine subject of delicate coloring, the soft neutral light of a hazy or cloudy-bright day is ideal; failing that, try a backlighting shot with two reflectors, as described above.

Fourth, in studying your lighting, remember that shadows always appear darker to the film than to your eye.

Fifth, exclude extraneous material. A good portrait, whether in color or black-and-white, is simple and direct. However, this does not rule out occasional accessories which are characteristic of the idea that a good portrait should reveal the subject or his setting. The portrait of the farmer might have been better if a gnarled hand were shown, resting on a weather-beaten fence rail. A tennis player may well be portrayed with a racket resting on her shoulder; a golfer examining the head of his favorite mashie. But go easy; eliminate anything that doesn't actually contribute.

And sixth, avoid extreme formality. The outdoors is an informal place. Occasionally, a portrait subject may require prim, perfectionist treatment; for most, the casual and natural approach will lead to a more truthful portrayal of personality and character . . . which, to repeat, is the basic aim of portraiture.



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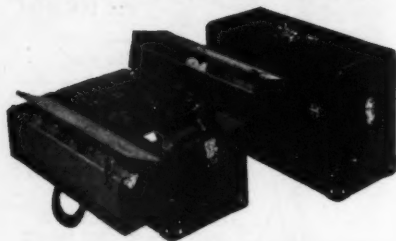
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June was a month of banquets, yearly print awards, selection of "the print of the year," election of officers, etc. MANHATTAN CAMERA CLUB celebrated its 10th anniversary and outdid themselves on their June issue of *Manhattan Amacam*. This 54-page journal has many well-written articles, pictures of some of the more prominent club members and the annual directory. Congratulations to the New Yorkers on one of the best club publications we've seen.

In Chicago photo circles, S. B. stands for FORT DEARBORN C. C.'s *Spotting Brush*. The January issue has just crossed our desk, and Editor W. Howard Fredrick explains the erratic appearance of the bulletin since last winter. It has been due to the chaotic printing conditions in the Windy City—pay increases, slowdowns, new wage demands, negotiations, and finally now, a new printer. Friends and members of FORT DEARBORN may look forward to receiving this popular publication at shorter intervals until it catches up with its dateline.

Program Note: An innovation in programs was tried out with success at OKLAHOMA C. C. Three veteran members, Hill, Bird and Swan, spoke ten minutes each (and were shut off at exactly ten minutes by program chairman T. Van Woody) on the subject, "Things I Wish Some Advanced Amateur Had Told Me Ten Years Ago."

If you have pictures of wild animals, here is your opportunity to win cash prizes up to \$100. The contest is sponsored by the NATURE CAMERA CLUB of Chicago and the Brookfield Zoo. Prints or slides may be entered. Zoo animals are eligible. There is no entry fee, no entry form. Entries will be returned if postage is sent. For form giving details, write to Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

PSA CONVENTION PLANS

Working on the assumption that a photographic convention is a good place to bring a camera, the committee of the PSA 1947 convention, to be held in Oklahoma City, October 8th through 11th, announces \$100 in cash prizes for the best pictures made during the convention.

These awards are being presented by the Oklahoma Camera Club. The competition is to be free-for-all with no holds barred. There is no

entry fee, no limitation on subject matter. The club even agrees to ship unsuccessful prints back by pre-paid parcel post.

Visitors to the 1947 PSA convention will be given a look at a portion of one of the most colorful pageants in the nation today—the American Indian Exposition, held each year in August at Anadarko, Oklahoma.

Arrangements have been made with Bob Goombi, member of the Kiowa Indian tribe and president of the Exposition, to present twelve members of his group to the convention guests.

This group of performers will appear fresh from the 16th annual exposition, held as usual at Anadarko, August 12th to 16th. They will wear the same costumes and present portions of the same dances used in the August celebration.

This same entertainment, set up in miniature, will greet you in Oklahoma City October 9th. Authentic Indian dances will be given. A section of an Indian village will be set up. And you can photograph them to your heart's content.

Publicity for the exposition always reads: "Cameras Permitted." At this special PSA showing you'll find the order of the day: "Cameras Welcome." No model fees will be permitted.

Following the Indian show there will be a real western barbecue spread out under the sunny skies . . . juicy, tasty sandwiches as only a master of western barbecuing can make them . . . baked beans that may make even a Bostonian's mouth water . . . pickles, onions, and coffee brewed in real western style.

If you've been planning a drop-in visit of a day or two for the convention, now is the time to change your plans. It's going to be worth your while to come early and stay late this time. Remember the dates, October 8th through 11th. Remember the place, Oklahoma City.

—Mel Woodbury

Book Reviews

WESTWARD HOW!

By Fred Bond

Published by Camera Craft, \$6.95

(Available from MINICAM Book Department)

ONCE in a purple moon a book comes across the reviewer's desk which tempts him to uncork some of the adjectives he's been saving back for months. Such a book is *Westward How!*, a complete guide on how, when, and where to go, what to see, and how to photograph our scenic West.

Speaking with the experience of one who overexposed at least a half-dozen rolls of 35mm film on his first western trip last summer—

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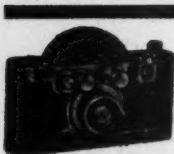
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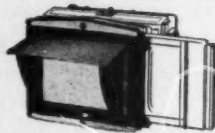
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4-extension tube copying kit (even magnifies!).....	7.35
Mercury exposure meter, slips on top of camera.....	2.85
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65 exposure rolls.....	2.58
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this reviewer can recommend no more concise, detailed, or more beautifully illustrated handbook for the photographer planning a far western trip. Fred Bond, perhaps best known as the author of the excellent "Kodachrome and Kodacolor from All Angles," can speak with authority on his subject because in the past ten years he has travelled over 200,000 miles photographing the West.

Our richly photogenic West is so vast and there is so much to see and to photograph that one of the great problems facing the prospective western traveller is the selection of routes. In the first part of *Westward How*, the author helps simplify the traveller's problem by outlining nine basic routes, with 12 variants, giving 21 planned tours in all. To simplify matters still further, pasted to the back cover is a convenient route selector map which unfolds for easy reference.

The main part of the volume is a state-by-state discussion of the main points of photographic interest. Bond lists not only the driving time and mileage between points and the best places to schedule overnight stops, but also the best times of year, the best days for certain kinds of picture taking, the most advantageous points of view and safest basic exposures for different kinds of film, both color and black and white. For example, in the California chapter there is a page devoted to Lake Tahoe. After outlining the best route of approach, Bond explains which side of the lake to visit in the morning hours, which in the afternoon, and which spots along the shore afford the most interesting photographic angles. To top it all off he makes recommendations for normal exposure from mid-morning to mid-afternoon, flatlighted whenever possible, with special consideration given to the dark pine trees. It is hard to see how even the rankest beginner could go wrong!

All exposure data in the book is based on 1/50th of a second. Black-and-white still and movie film are both listed in three simple groups according to speed, while color film is listed under four. The reader has simply to find the group under which his film is listed, set his shutter at 1/50, look up the recommended F. number for his locality, and snap the shutter.

Obviously, Bond has aimed his instructions and information at that great mass of film users who rarely take their camera out of storage except for vacations. The more advanced worker will probably want to work more independently, to look for fresh angles of approach to the Grand Canyon, for example, and to rely on his own meter for his exposures. Nevertheless, there is so much authentic information and helpful advice here for even the experienced photographer that he can easily profit from such carefully correlated assistance.

VISION IN MOTION

By L. Moholy-Nagy

Published by Paul Theobald, \$10.50

L. Moholy-Nagy, the photographer-designer-educator who was largely responsible for the foundation of the unique educational program

of the Chicago Institute of Design, and who died just last year, has presented in this, his final book, a summation of his artistic and personal philosophy.

A large quarto volume, 371 pages in length, attractively and generously illustrated, it is intended primarily as an explanation of his system of education through art. But perhaps most importantly it is an intelligent and persuasive plea for the closer integration of all the arts, including photography, with other human activities.

In his excellent introduction Moholy-Nagy points out that although we in our age have developed a high intelligence we remain emotionally starved. We have become specialists, technicians, bridge-builders, atom-splitters, and we have scoffed at the artist or philosopher who has made a life of "mere" ideas or "mere" feeling. The practical business man is our hero; the artist is "queer."

All of this is wrong, he points out. Man is a creature of reason, but he is also a creature of emotion. He has five senses, and through them he experiences. And the one being who is most likely to help man to find meaning and form in these sensuous experiences is the artist, for they are his life work. Art is "the expression of impressions," as someone had said. From the welter of human experience, the painter, the writer, the musician, the photographer gathers his impressions and then shapes them into some form to give them meaning. The artist, then, can be an educator, too.

With this as his thesis, the author then devotes a chapter to each of the integrated arts, painting, photographing, sculpture, motion picture, and literature, and attempts to explain the meaning and purpose of the contemporary workers within each field. Most of the work, naturally, is experimental, and one of the principal values in this book is the effectiveness with which the writer is able to make much of what had seemed to the reader pointless or perhaps "mad" in modern art at least purposeful if not always entirely clear.

Forty-five pages in the center of the volume are given to the art of photography. Illustrated with the work of Steiglitz, Abbot, Halbe, Man Ray, the author, and others of the modern school, the chapter is principally a discussion of the experimental processes in photography—solarization, superimposition, photomontage, photograms, rayograms, etc., explaining not only how the effect in each case was achieved but also the purpose in the mind of the creator. It is Moholy-Nagy's contention that the beginner will learn more about his camera and the whole photographic process if he performs some of these experiments than if he begins with portraits. He may be right.

On the whole, this is not a book to be digested at one sitting, and the blurb-writer's statement on the jacket that it is "for the connoisseur and layman alike" seems a bit optimistic. But for one who is interested in artistic work that is really creative in the sense that it is self-expressive and not merely imitative, and for the photographer who is looking for new horizons, it can be an aid and a challenge.

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AXEL'S ANGLES

(Continued from page 78)

studied it, the more fascinated I became with the antics of the people in the print. Notice the large lady on the left. Whose picture is she taking? What kind of camera has she? Will the picture be good or is it just a record shot? See the lady in the short fur coat studying the lady to her right, the one with the graceful (?) posture—toes pointed in, arms folded while she admires the ducks. How about the fellow with his hand and cigarette to his mouth? Is he going to collide with the young lady with the missing (?) leg; will they meet and eventually marry? What is the man with his back to the camera so interested in that he doesn't seem to see the traffic jam he is about to create—or will he move over in the nick of time?

See what I mean? Not every picture has to be a serious study. When you snap a picture in which people are doing no more than simply living, you have recorded a tiny fraction of life itself. Your picture may never appear on a cover or

Brush Photo



hang in a salon—but you'll have fun interpreting it.

With double exposures we enter the realm of time-space, for whereas one exposure is conditioned by the realities of the moment, double-exposure (or multiple exposure) lends itself to the subjectiveness of subject and environment projected into time and space so as to create moods that transcend beyond ordinary preception.

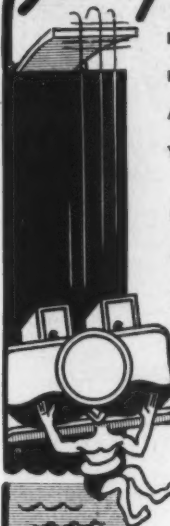
The odds are high against your producing an accidental double exposure that will be of value. A carefully planned and executed double-exposure picture, such as this, affords an opportunity to imply transcendental qualities, and can be highly successful. Purposeful double exposure is not easy and requires greater patience, effort and technical know-how than a single exposure picture.

The photographic world is full of imitators—the originators are few and far between. It has been some years since the first girl and driftwood got together before a camera. We have had a deluge of them since, some good, some not so good. Our illustration is an example of a good photograph technically, but is lacking in

Mark Warren



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the illusive quality that would make it outstanding. My own reaction to driftwood is one of struggle against the elements. Therefore I feel the model should be serious. The arms could be used advantageously to repeat the curves of the branches; a slightly deeper tone to the sky is desirable and a careful eye will avoid disturbing mergers such as the branch and the model's hair.

This print is a good publicity shot for beach scenes because no one could ask for a more attractive model. But I would like to see the material (the model and dead tree) combined with such deft handling as to achieve a more definitive result from the esthetic point of view.

Most of us have a soft spot in our hearts for fishermen and their nets, due no doubt to the biblical connotation and to our awareness of their plight in a constant struggle against the forces of weather and sea. If I were to approach this subject material I think it would be in a manner similar to that of the painter Paul Gauguin because I have always admired the humble spirit in which he interpreted his native subjects.

For the sake of design in this picture,

Leon Cantrell

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the folds in the net could have been arranged so that they would sweep upwards toward the netmender, at the same time simplifying the pile of cork in the foreground. The body of the fisherman should have been turned slightly to the left so that the crablike posture would have been avoided and one with more occupational dignity achieved. A little care and rearrangement will often make the difference between a casual record shot and a picture with significance.

Moods, emotions, self expression and similar terms are not exclusive verbiage of the would be high-brow critic and judge. This illustration gets down to bare facts, receiving a hearty response from its audience. I have showed it to a number of people and all got a hearty laugh from it. *This*, I think, makes the picture worthwhile. What if it does have faults? It has what might be termed a mood-itchy; the emotion it portrays are those of well being and self expression. Moreover, it is interpretative for it says very clearly that the maker appreciates the satisfaction of a good scratching. Don't we all react sympathetically, from our own experience—be it fur, woolen undies or girdles?

A. J. Taylor



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On Assignment

(Continued from page 54)

ton, Steiglitz, and Bernice Abbott. Then, before you set up your tripod for another round of headaches, put your mind to work first—and take it slow in the beginning. Speed will come later.

Careful study of Dienes' photographs will be time well spent. Don't try to imitate what he or anyone else does; rather use their examples as suggestions upon which to lean your own ideas. Study the lighting, the poses, the free use of the body, the backgrounds, the studied "carelessness." Let your mind go back to other pictures in your memory, to talks with fellow fans, teachers, to picture-stories in fashion and general interest magazines as well as photo-magazines. Try not to be stuffy in your criticism—they're mostly made by top-notch guys who know their way around.

A final word. You don't really have to use a beach, and your model doesn't really need to be a Dorothy McGuire. Pick almost any spot in the country and photograph your own kid sister or the girl next door. Yours is not a job of pleasing a studio publicity department, yours is the job of perfecting your own technique—of turning out pictures to which you may point with justifiable pride.



COLOR SLIDES

(Continued from page 71)

to take your written lecture and assign a slide for each sentence or two. As you do, take a colored pencil and place a dot at the beginning of the sentence. For good delivery and ease in presentation, your dots should be fairly evenly spaced.

TESTING FOR EFFECTIVENESS

To make sure your lecture is effectively synchronized with your illustrations try this beforehand. Arrange everything as you would for an audience but do this in private. Place the script beside your projector and illuminate it without any light spill on the screen. As you place a slide in the projector, read the line that will accompany that slide. If you are accustomed to showing slides, the motion of feeding the projector is almost automatic and you can concentrate on the script. If the sentences are too long the slide will stay on the screen too long. Short intervals are not so serious. Add, eliminate and correct your script as needed. Project any group of slides over and over until you can run the slides in a fairly even tempo and the lecture follows smoothly. For practice read or say the words out loud. If you run through the slides several times while reading your script you will find you have unconsciously learned the script by heart. This should be your goal. By the time you show them to the public you can describe what you are showing in well-spoken words without repeating or omitting data.

DOS AND DON'TS

Here are a few dos and don'ts. Too many personal pictures should be avoided. As soon as the slides are returned from the Lab, put aside all the personal shots of the family and friends. When you have a small intimate audience of friends pick out a selection of 25 to 50 slides of personal shots and use them as a warm-up period before the formal showing of some series. This way you have the advantage

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of picking out pictures of those who may be present. Vary this to suit the audience. If your neighbor is present include shots of his prize roses. Your equestrian friends like pictures of their horses. There is little need for comments for these personal shots as the audience will usually supply all that is needed. Only be ready to answer questions.

You can use personal illustrations in the formal series if you use a little care. When I say "... and we sailed away ...", the picture of a little nephew playing with a toy sailboat along the edge of the lake is effective. During a series on Atlanta I use the line "Peachtree is noted for its pretty girls." Here is a chance to include several glamorous shots with little need for comment.

If you have a series taken on a trip but the first shot was made miles from home, dip into the duplicates for a view of the car at your gate or pose some member of the family by the doorway. Pictures of the center of your town may serve as a starter. If it rained while you crossed Virginia and you do not have a single shot, fill the gap with a color close-up of a pictorial map. Booklets, newspaper headlines and prints make fine introductions to places visited.

After you have shown a group of slides of one spot, Boston, for example, you turn next to New York. A dark or under-exposed shot in Boston, or a sunset, is proper for a closing. This is the nearest you can come to the fade-outs of the movies. Such a slide fits the travelog-like remark: "We say good-bye to Cambridge as the sun is setting over Harvard University." A silhouette of a cab driver of a horsedrawn carriage against swirling clouds on the summit of Mt. Royal illustrates the line "AuRevoir to Montreal and Canada." Terminate some groups this way. It does for your slides what paragraphs do to the written page.

Some insist that every slide shown must be perfect in exposure, focus and composition. I differ from this school, especially

for the amateur lecturers. We lack the time to wait for perfect weather while we travel. Some may not be "right on the nose," but use them. Too much blue or red will not always spoil a landscape and may add a certain feeling to the scene. Skin tones on portraits must be correct or they are objectionable. If the text reads: "When we left the summit of Blood Mountain it was cold. The wind howled and the air was filled with leaves." A noonday shot of the Blue Ridge Mountains is not as effective as a poor shot taken just as the sun went down. The Gorge below photographed a purplish blue without much detail. The peaks are the color of crushed strawberries against a sky that is more green than blue. This will not make a good color print on paper but it is effective on the screen. Your lecture's conclusion is limited only by your stock of slides and ingenuity. If you want to bring your audience back home, night shots of your main street fit in well. Or you may want to work up to a climax, saving your most colorful slides for the end as you bid your audience "Good Night." To make it more elaborate write something like this: "It is the end of the day" (late afternoon scene). "The summit of the mountains are drenched in rosy hues" (general view of the range of mountains in the faint light). "It is sunset" (use your most colorful sunset). "Then it is night" (use a dark slide here, or tone in blue, a black-and-white positive of a sunlight shot and it will be like a real night shot).

You will feel rewarded for the work involved in gathering data and arranging them in this manner, in the greater pleasure your slides bring to others. The next time you take a trip, make plenty of notes. Mark your road map with a cross where exposures were made, an arrow pointing in the direction it was taken to identify the background. Place a small circle nearby with the number of the exposure as marked by the counter of your camera. Pencil marks on road or

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city maps can be easily erased as soon as the notes have been transferred to your data sheets.

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WINNING PHOTO CONTESTS

(Continued from page 36)

would have suffered accordingly, since his "Street Scene" copped a prize for obvious reasons; while his "Neither Rain Nor . . .," which he considers far more successful, wasn't even in the running. It did, however, win in a "no strings attached" contest later, sponsored by a photo hobby magazine.

Several years ago, Freedom House, an organization set up to combat racial and religious prejudice, offered prizes in a national contest for photographs best illustrating freedom or democracy at work in this country. Dr. Schmidt's "Double Victory" was a natural, taken in a public pool in New York, where children of all races, colors, and religions play together. Since it was about the best example of "no discrimination" anyone could wish for, it easily took one of the ten prize awards. Says Dr. Schmidt:

"As I see it, winning photographic contests is comparatively easy. Some enter a contest with a view to becoming professionals later on, if successful. Some do it to win prize money. Some do it for the

pleasure of seeing their hard-won negatives receive a place in the sun. Frankly, to me it is both a challenge and a pleasure. Although I always donate my winnings to charity, I get the same bang out of winning that someone else gets out of coming out on top in a tennis match. The exhilaration of being declared a winner is matched only by a wonderful feeling I had years ago . . . the time I pulled my first teeth without the patient crying 'butcher'!"

The accompanying prize-winning shots represent only a fraction of Dr. Schmidt's total bag to date. His folio literally bulges with top honors and special award stuff which has found its way into important magazines. But not all his attempts have been successful. "Doc" has produced some clinkers, and being no prima-donna, he is more than willing to pass on what he has learned from them to others.

The print entitled "Brainstorm 1" misfired in 1942, when Pearl Harbor was fanning the country's indignation and patriotism. Patriotism, a fine emotion, is not always at its effective best when wrapped in the country's flag. The manufacturers of a brand of sun-glasses, sponsors of the contest, failed to see how "Brainstorm 1" (not the original title, of course) would help them sell sun-glasses. The picture that won the prize in this contest was simple, effective, and to the point. It showed a woman sipping a soda, the straw in the soda glass leading straight to her face, and from there to the sun-glasses. The whole thing was well done—but not by Dr. Schmidt.

On the basis of his own errors and triumphs, Dr. Schmidt emphasizes the importance of studying the subject matter involved before wasting film on a contest picture. Is the contest the kind in which the photographer must project an idea (the desirability and attractiveness of sun-glasses, for instance)? If so, don't do it the obvious way. Dream up something original. If the picture has to be specially posed, OK, but make it look real—not artificial or "glassy-eyed."



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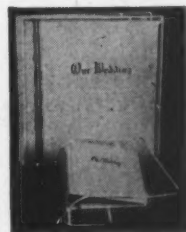
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If the contest is a restricted affair, limited in subject matter to babies, flowers, animals, still lifes, etc., the going will be a little rougher because your field is narrowed down to specifics and everyone else will be shooting the same. Here again, however, originality on your part will pay dividends. A thousand amateurs will enter beautifully spotlighted cigars in a contest sponsored by a cigar manufacturer, but only a dozen—perhaps fewer—will tie in the cigar with an inveterate smoker who looks the part and enjoys the ashes. . . .

Finally, submit only the finest print you can make in any contest. See that it is properly spotted, finished, and, if the rules call for mounted prints—see that it is properly mounted. Avoid caramel-coated titles and captions like the plague. A study of beautiful hands with a sacharin title of "Twilight Of Life," or a buxom lass canonized: "A Pretty Girl Is Like A Melody" invariably produces a mental razzberry from whoever sees the picture. If there ever was a time when this was not true, it is long past. Cloy sentiment in prose is not what contest sponsors want. What they want is your ideas expressed in the most emphatic way possible—in good pictures.—*Ralph Samuels*

ONE PLUS ONE

(Continued from page 66)

Although there are many forms of double (or multiple) printing, they are all basically similar. Once you have learned the fundamental technique you can take off on whatever variations suggest themselves. One of the most rudimentary ways of combining two negatives into a single print is shown in the accompanying illustrations. A double print of this type is made as follows:

1. Select two suitable negatives which, when printed together, will tell a story that neither tells individually. Later you can experiment with various backgrounds, but to begin with select two negatives of

pictures with dark backgrounds. This makes the combining problem much easier.

2. Place one of the negatives in the enlarger and project the image on the easel. Focus the subject image in the position you want it to occupy in the finished print.

3. Make a test strip to determine the best exposure time for the subject, and then jot down the F stop used and the degree of enlargement.

4. Place a sheet of plain white paper on the enlarging easel and roughly sketch on it the main outlines of the image.

5. Remove the negative and replace it with your second negative. Adjust the image from the second negative to the proper size, using the sketch made from the image in the first negative as a guide for placement.

6. Make a test strip for negative No. 2 and note all relative exposure data just as you did for negative No. 1.

7. Place a sheet of enlarging paper in the easel and expose only that portion of Negative No. 2 desired in the final print. In some cases the entire negative may be printed; in others only a portion of the picture will be used. If the latter is the case, cut a small hole in a piece of black paper and let just the proper portion of the image project through the hole.

8. Remove the enlarging paper and put it to one side. Be sure to remember which is the top and which is the bottom side of the picture. A pencil mark on the back is a good safeguard.

9. Insert negative No. 1 and adjust the image to the desired size, again using the sketch as a guide.

10. Place the enlarging paper back in the easel and expose according to your original test-strip information.

11. Develop the double-exposed print as usual.

That's all there is to it. You may have to make several tries, of course, before the images will have the proper relationship in size and in tone. But if you stay with it until they blend in perfectly the results are almost certain to be worth while.

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BATTERY POWERED DARKROOM

(Continued from page 48)

How to Connect to Battery Terminals

There are several ways to connect the equipment cord to the battery terminals. The simplest way is to remove the plug from the end of the cord, split the cord back about two feet, tie a knot to prevent further splitting, and then attach a wire to each terminal post as shown in the illustration.

A better way is to make a short extension (about four feet long), with a dime-store extension wall receptacle on one end and a pair of battery clamps on the other. The receptacle won't cost over twenty-five cents and the battery clips can be purchased for fifteen cents each. Buy the large size clips; the small ones are mere toys. This method eliminates the necessity of having to replace the plug on the end of the cord each time you go back to your regular power system—a necessary evil when you use the first method described.

When the lead wires have been attached to the storage battery terminals, place a single contact automobile bulb in the bayonet socket and screw the adapter in the enlarger or other piece of equipment. Some enlargers require that the bulb be placed a certain distance from the diffusing glass or condensers for efficient operation. This is easily taken care of by the fact that adapters come in a variety of lengths as shown in the illustration.

Selecting the Bulb

In selecting the proper candlepower bulb for each purpose there is no need to worry about how many candlepower equal a ten-watt bulb for a safelight. You may safely assume that a watt is roughly the equivalent of one candlepower. I checked the strength of the bulbs with an exposure meter and found that this estimate is sufficiently accurate for all practical darkroom work. The reason you cannot readily ascertain this comparison exactly is because line voltages in differ-

ent localities at different hours of the day vary from ninety to one hundred and thirty volts. As a battery wears out, its charge voltage also drops. This is very important because 1% voltage change produces about 3.7% change in candlepower. So if you want a sixty-watt bulb in a printer or enlarger, buy a single contact fifty candlepower auto spotlight bulb and you will not be wrong. These bulbs are regularly stocked in sizes of from three to fifty candlepower, and even larger ones can sometimes be obtained from a service station if necessary. Purchase several spares of each type, pack them in a cotton-filled box, and keep them available.

Caution—Conserve Your Battery

The battery in your auto will do this job for you, but be careful that time does not slip up on you so that you use more current than you intended. The battery may be weakened too much to start your car. If this happens when you are far from civilization your enthusiasm for battery darkroom work will take a nose dive. The best practise is to take an extra battery for your photographic work.

Unless extreme care is exercised to use a new battery fully charged, it will not be wise to attempt direct color printing with this setup. As your battery loses its charge the strength of the current drops and in turn the color temperature will change so that it will be close to impossible to maintain consistent results.

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Do not dilute for use. Develop 8 to 12 minutes at 65°F. (18°C.).		

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Frame Them In

(Continued from page 32)

gested. In other words, use a half or three-quarter frame for pictures of this type, never a complete frame.

Format Variations

There is no need to limit yourself to rectangular, circular, elliptical, or any other specific shape of framing format.

A series of horizontal, vertical, or slanting lines, repeating themselves, become a frame the moment their repetition is interrupted by placing an alien object between them. Occasionally the frame doesn't even have to be near the borders of the print. A mountain climber, spread like a spider within the rift of a peculiar rock formation known as "The Needle's Eye," may be cited. Since the stone shaft in which the rift occurs is too narrow to fill the remainder of the print space, the outer edges of the print show sky area. It is questionable whether a leaf pattern, or other framing expedient used to relieve that vast empty space, would improve the picture. On the other hand, the framing material might conceivably rob the picture of its impact.

Photo by Louis Ell





Photo by Louis Ell

MYSTERY STORY would not exist here if the frame, which is the important part of the composition, were removed. No cave, no story.

When Not to Use Framing

Critics sometimes wail that to use a well-worn expedient such as framing is to get into a rut. That statement, to my thinking, takes a lot of qualifying. You don't throw away a pair of shoes just because the guy next to you cages his digets in the same kind of monstrosities. To my notion, it is better to use common framing material to get a picture than to waste hours waiting for a convenient parade to come along so you can snap a street scene between the elephant's legs.

The framing technique is by no means one you can apply to all picture-making. To attempt to frame every picture is as preposterous as to attempt to backlight every picture. Swift action pictures, especially, should not be confined. They need unlimited space to move about in. Closeups, where the subject nearly fills the picture area, rarely require it. Where the emphasis is upon towering verticals, framing at the top can ruin a picture.

All this adds up to the fact that although framing is acknowledged as one of the easiest roads to good picture composition, framing for framing's sake rarely produces dividends. It can be effective only if it remains inconspicuous, subordinate to, yet complementing and strengthening the impact of the main subject. It should never be employed without reason.

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Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★ Eighth Annual North American International Salon of Photography.				Fine Arts Bldg., California State Fair, Sacramento, Calif., Aug. 28-Sept. 7
August 1	★ 1947 Toronto International Salon of Photography.	Frank L. Pogue, Salon Chairman, P. O. Box 216, Toronto 1, Canada.	4	\$1.00	Photography Bldg., Canadian National Exhibition, Toronto, Canada, Aug. 22-Sept. 6
August 6	★ Fourth Champlain Valley Salon of Photography.	Dr. H. A. Durfee, Salon Director, 24 Clarke St., Burlington, Vt.	4	\$1.00	Robert Hull Fleming Museum, Burlington, Vt., Sept. 1-30
August 15	★ First Canadian International Telephone Salon.	John L. Handfield, Salon Secretary, 5105 Des Erables St., Montreal, Que., Canada.	4	\$1.00	Museum of Fine Arts, Montreal, Canada, Sept. 8-20
August 30	★ Fourth International Salon of Photography.	Thomas E. Muldoon, Salon Chairman, 1914 Wrocklage Ave., Louisville 5, Ky.	4	\$1.00	Watterson Hotel, Louisville, Ky., Sept. 22-27
September 1	★ Northwest International Photographic Salon.	Western Washington Fair Assn., Puyallup, Wash.	4	\$1.00	Western Washington Fair, Puyallup, Wash., Sept. 13-21
September 3	★ 1947 Lazarus International Salon of Photography.	Fred H. Braunlin, Chairman, 456 Elsmere St., Columbus 6, Ohio.	4 prints, slides, and/or transparencies in 3 divisions	\$1.00	F. & R. Lazarus & Co., Columbus, Ohio, Sept. 8-15
September 8	Twenty-second Annual Salon of Photography.	Cornelia B. Vest, Acting Curator, Museum of Fine Arts of Houston, Houston 5, Texas.	4	\$1.00	Museum of Fine Arts of Houston, Houston, Texas, Oct. 5-19
September 13	★ Fourth Chicago International Color Slide Exhibit.	George W. Blaha, 6240 S. Artesian Ave., Chicago 29, Ill.	4 slides	\$1.00	Chicago Historical Society, Chicago, Ill., Sept. 30-Oct. 3
September 13	★ Seventh Annual Victoria International Salon of Photography.	Ken McAllister, Salon Director, 812 Fort St., Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, Canada, Oct. 5-12
September 15	★ 1947 P.S.A. Exhibition of Photography.	P.S.A. Exhibition Committee, 900 Commerce Exchange Bldg., Oklahoma City 2, Okla.	4 prints, slides, or transparencies in 5 divisions	\$1.00 each division	Art Center, Oklahoma City, Okla., Oct. 8-31
September 20	VI Sao Paulo International Salon of Photographic Art.	Plinio Silveira Mendes, Secretary, Rua Sao Bento, 357-1° andar, Sao Paulo, Brazil.	4	No Fee	Preses Maia Galleries, Sao Paulo, Brazil, November
October 11	Ninth Annual Salon of Photography.	J. Paul Wurtz, Salon Chairman, 810 South Governor St., Evansville, Ind.	4	\$1.00	Evansville Public Museum, Evansville, Ind., Oct. 19-Nov. 2
October 14	★ Mississippi Valley Salon of Photography.	Norman Brice, Salon Chairman, 51 Ridgmore Dr., St. Louis 5, Mo.	4 prints and/or transparencies	\$1.00	Missouri Historical Society, Jefferson Memorial, St. Louis, Mo., Oct. 26-Nov. 9
October 14	★ Eighth Annual Vancouver International Salon of Pictorial Photography.	Mrs. May Hunter, Salon Chairman, 8619 Montcalm St., Vancouver, B. C., Canada.	4	\$1.00	Vancouver Art Gallery, Vancouver, Canada, Nov. 4-23
October 15	★ 5th Annual Kootenay Photographic Salon and Art Exhibit.	Robert Gray, Salon Secretary, P. O. Box 35, Trail, B. C., Canada.	4 prints and/or transparencies	\$1.00	Masonic Temple, Trail, B. C., Canada, Oct. 28-Nov. 1



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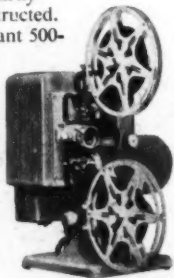
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